

T b r o u g h b t b e H o o p w i t h b
G R A C E S L I C K

A radio interview album in which
Grace discusses the songs
on her RCA release "Dreams"
And talks about her life and career
You are the interviewer

G R A C E S L I C K

DREAMS



RCA
The Sound

STIDE

Track-by-track answers
to questions about each
song on her "Dreams" LP

- 4. Drums (1:12)
 - 2. El Diablo (0:17)
 - 3. Face to the Wind (2:03)
 - 4. Angel of Night (0:42)
 - 5. Seasons (0:41)
 - 6. Do It the Hard Way (1:00)
 - 7. Full Moon Man (4:00)
 - 8. Let It Go (1:02)
 - 9. Garden of Man (1:12)

*The sequence of questions on Study A follows the sequence of topics on "Drama" (AFL-1-174).

SIDE 1

The Covert Slick Interns

- Track 1. Question re: The LP cover
 Track 2. Question re: Touring
 Track 3. Question re: New book
 Track 4. Question re: "Dreams" LP
 Track 5. Question re:
 Being a solo act
 Track 6. Question re:
 Care of voice
 Track 7. Thanks for being
 on the show.



Guide Script for The Interview LP

T h r o u g h b t h e H o o p w i t h R A C E S L I C K G K

SIDE A

- Question 1:** "Dreams" (Composed by Sean Delaney)
Suggested D.J. Intro: Can we start by talking about the title track "Dreams" and Sean Delaney who wrote the song. Give *Answers* had something to do with it—what's he, how did it happen?
- Track 1:** Grace Talks about "Dreams"
Answer (0:32): "I was talking to *Grace Stevens*
End: that is the round-about way it happened!"
- Question 2:** "El Diablo" (Composed by Gary Gegan)
Suggested D.J. Intro: Grace, you wrote five songs on this album. Scott Zito wrote two, then there's one from Sean Delaney and there's "El Diablo"—a song with a definite Spanish influence—from Gary Gegan, who is he? (*Promotional GAYGAN)
- Track 2:** Grace Talks about "El Diablo"
Answer (0:37): "Gary Gegan is the son of a friend of mine
End: to I know it!"
- Question 3:** "Face to the Wind" (Composed by Scott Zito)
Suggested D.J. Intro: Let's talk about the third song on the LP "Face to the Wind".... who wrote that?
- Track 3:** Grace Talks about "Face to the Wind"
Answer (2:14): "Face to the Wind"
End: must have had a fast life."
- Question 4:** "Angel of Night" (Composed by Scott Zito)
Suggested D.J. Intro: "Angel of Night" is Scott Zito's song about night people... I find that when listening to it I'm inspired by the nocturnal magic of the song but there's also an element of caution in it—it isn't there!
- Track 4:** Grace Talks about "Angel of Night"
Answer (0:32): "Yeah, 'Angel of Night' is the point before you decide it it's just before the jettison decides to send it."
- Question 5:** "Seasons" (Composed by Grace Slick)
Suggested D.J. Intro: Side A of the album ends with a song that is really a departure in style for you—it's a big production number with a decidedly Russian influence called "Seasons"—could you tell us how it came about?

- Track 5:** Grace Talks about "Seasons"
Answer (0:11): "It started off
End: looking at it the way children do would carry you a lot further."
- Question 6:** "Do It the Hard Way" (Composed by Grace Slick)
Suggested D.J. Intro: "Do It the Hard Way" is the next one—and it could be said that you did.
- Track 6:** Grace Talks about "Do It the Hard Way"
Answer (1:00): "Ahhh—see him's when we get injured
End: a real good dose of being stubborn."
- Question 7:** "Full Moon Man" (Composed by Grace Slick)
Suggested D.J. Intro: "Dreams" contains many of your own confessions. "Full Moon Man" is one of them—is this a new song and is it about anyone in particular?
- Track 7:** Grace Talks about "Full Moon Man"
Answer (0:20): "Full Moon Man" is about 35 year old
End: all I ever to doing is bailing."
- Question 8:** "Let It Go" (Composed by Grace Slick)
Suggested D.J. Intro: "Let It Go" is one of the new songs you wrote for the "Dreams" album—tell us a little about it!
- Track 8:** Grace Talks about "Let It Go"
Answer (0:02): "Let It Go" is the position
End: as widely that's what this song is about."
- Question 9:** "Garden of Man" (Composed by Grace Slick)
Suggested D.J. Intro: Grace this is kinda hard to pin down but I detect an Eastern and even religious influence in your song "Garden of Man".
- Track 9:** Grace Talks about "Garden of Man"
Answer (0:32): "Yeah—that sort of less
End: this is where I landed, using that imagery."

END OF SIDE A

SIDE B

THE GRACE SLICK INTERVIEW

Suggested D.J.

Question 1:

We have in front of us the cover of your new LP "Dream," which shows you juggling through a hoop, or maybe isolating—or—what are you doing Grace?

Track 1:

Cover Question

Answer (1:03):

"Well that fits into the what the cover is."

Suggested D.J.

Question 2:

Are you going to go on tour performing songs from "Dream"? I did hear talk that you were going to make 2 LPs in 1970 and then tour?

Track 2:

Touring Question

Answer (1:05):

"Yeah, that's the idea so far shoot it out so that everyone can see it!"

Suggested D.J.

Question 3:

There's a new book "Grace Slick the Biography" by Barbara Rovner, which says, and I quote "... I told them I wanted to know myself and handle myself. I wanted to be able to change instead of performing this horrific I had created named Grace Slick"—did you in fact say that?

Track 3:

New Book Question

Answer (1:03):

"Probably I'm not writing it now until it runs until on a long tour."

Suggested D.J.

Question 4:

Let's talk about the present and this new LP "Dream"—are you pleased with the way it's turned out?

Track 4:

Discusses New "Dream" LP

Answer (6:49):

"I'm constantly amazed at the way this record has gone for whatever the question was you asked me."

Suggested D.J.

Question 5:

Is it strong being on your own and not having four other people knocking on the dressing room door—saying "You're on?"

Track 5:

Question Re: Being a Solo Act

Answer (1:04):

"Yes, it is—but in a but it's fun, I'm learning a lot."

Suggested D.J.

Question 6:

Do you do anything special to take care of your voice—use yes the tea and honey type?

Track 6:

Question Re: Care of Voice

Answer (0:20):

"(Laughs) ... Yeah, because that's all I have to say about that (laughs)."

Track 7:

Thanks for coming on the Show

D.J. signs:

Thanks for coming on the show today.

Grace (0:03):

"Thank you, thank you—I've enjoyed it."

LP Contains No Music

This is a Radio Programming Aid.
Not commercially available and is a
D.J. copy—not for sale.



FTS-3021

ELECTRONICALLY ENGINEERED FOR STEREO EFFECT

FROM THE ABC NEWS TELEVISION PRODUCTION  AFRICA

Verve
FORECAST

SOUNDS OF AFRICA

Executive Producer: JAMES FLEMING / Edited by ANDREW TRACEY



FROM THE ABC NEWS TELEVISION PRODUCTION AFRICA

Verve
FORECAST

SOUNDS OF AFRICA

INTRODUCTION

by Andrew Tracey

In June 1966, A.B.C. Television News, New York, sent ten camera crews to Africa to make a full-length feature film covering every aspect of modern Africa—everything from politics to big game. Eight months and more than a million dollars later they came back with probably the most fascinating and complete film coverage of a continent ever made. In the course of travelling this most musical continent it was inevitable that they should have filmed a rich variety of its music makers of all kinds, hence this record . . . a selection from the many hours of music recorded by the "Africa Project" teams. I have chosen numbers that I consider to be most representative of the enormous variety of the musical sounds and moods of Africa. Obviously there are gaps, but it would take many more years, and dollars, to do justice to the music alone.

Most of the music on this record was recorded with folk performers who were unaccustomed to directing their attention to a microphone, and by camera teams whose first interest was generally visual rather than aural, so naturally many of the tracks do not have the quality of studio recordings. Note that the final version of the "Africa" film may not include all the music on this record.

SIDE ONE

NIGERIA	3:50
a. Folk Opera	
b. Egungun	
NIGERIA	1:57
a. Ibo Dance	
b. Lagos Police Band	
MALI	2:39
a. 3-string lute	
b. 1-string fiddle	
UPPER VOLTA:	
c. Song with lutes	
SENEGAL	2:35
Kora	
GHANA	2:35
a. Stand up for Jesus	
b. Mammy wagon	
CAMEROON	1:50
Fon's flutes and drum	
CONGO (Kinshasa)	2:55
a. Swahili plainsong	
b. Two mbiras	
CONGO (Kinshasa)	:55
a. Ayleingo	
b. Afro-Mogambo	

SIDE TWO

MOCAMBIQUE	2:46
Cibudu	
UGANDA	2:46
Endongo	
UGANDA	2:05
Bwala	
UGANDA	2:55
a. Amadinda	
b. Ganga	
ETHIOPIA: 1-string fiddle	3:13
KENYA: Kamba drummers	
TANZANIA	2:27
Sult Dance	
SOUTH AFRICA: Bombing	2:34
LISOTHO: Lesotho	
BOTSWANA	2:46
a. Bushman mbira	
b. Bushman dance	

Produced by Andrew Tracey
 Engineered: Frank Greenwald
 Production Supervisor: Jerry Schreibman
 Director of Engineering: Val Valentini
 Cover Design: Jack Ansch

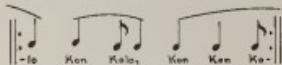


This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and listeners.

SIDE ONE

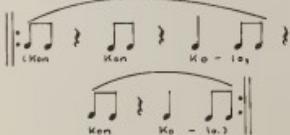
1. NIGERIA

a. *Folk opera.* The skilled professional drumming of Ogumomola's folk opera group from Oshogbo. This extract is from the well-known Yoruba song by Amos Tutuola, "The Palm Wine Drinkard." Listen to the two parts of the story told by his handclap tapster in the House of Death, and in the market place. It is a nightmare scene; he is caught in an unreal world of spirits and mythical characters who dance to this music. In both sections of drumming you can hear the same pattern on the bell:



first slow then fast. This pattern is very widespread in Africa. If you know it you can be in with drummers from Rhodesia to Sierra Leone.

b. *Egungun.* Drumming for one of the many Yoruba Egungun, or masquerades. This one, Ado-Odo, called *Ajeluwo*, is pure entertainment; others, such as *Fodon* and *Ode*, are more serious. Note that the maskers are disguised as animals: monkey, crocodile, leopard, pig, hedgehog. Some of the other characters are "Life In Abundance," "Trouble," "European," "Please World Let Me Rest." There are five drums. One is a shallow bowl-shaped drum, with weighted skin, played with hand and stick. The other four, in three sizes, are the typical West African hourglass shaped talking drums, squashed under the left arm to change the pitch. The leader plays the largest of them, *Iya Iru*, the mother drum—you hear him starting at 5 seconds. The smallest one, called *Ooniye*, plays a rhythmic repeated pattern, essentially an extended version of the "Kon kolo, kon kolo kolo" pattern of the folk opera drumming.



This part is heard clearly at about 30 seconds.

2. a. *Ibo dance.* Dance music of the Ibo tribe of eastern Nigeria. Six instruments, the loudest—which probably controls the dancers—being a conical bell about three feet long. In order of entry, there is a

tall drum played with stick and hand, a two-pots xylophone, a small slit drum, the long bell, a small bell, and a large open calabash whose mouth is padded and struck with a slate of wood, giving a deep bass boom. The dance was filmed at night, and, uncannily, almost all you can see is a number of feet and ankles performing intricate steps in perfect unison—the dancers have just their feet and ankles painted white.

b. *Lagos Police band.* Tribal music of a different kind: "Scoundrel the Brave," played by the British-trained pipe band of the Lagos Police. Pipe bands are not many in Africa; there must be something foreign about the ethic of the bagpipes, unlike Pakistan, where bagpipes are now selling even in Scotland!

3. MALI

a. *3-string lute.* These two numbers were recorded on the Niger River on board a river boat packed with crowds of people dressed in their long Arab robes, carrying baskets and bundles and animals—even a bedsheet. Among them were two musicians, one of whom played a 3-string lute, one of the popular instruments of the Arab world. It has a long narrow body covered with skin, a thin round neck, and a small plate of metal fixed to the top end of the neck with bits of wire loosely attached to it. This makes that buzzing sound which is characteristic of many African instruments. The musical style of these northern African countries shows that they are close to the Arab world—the drone effect of the top and bottom strings, and the ornamented playing, full of grace notes.

b. *1-string fiddle.* The other musician played this bright three-time "hoe-down" in a one-string fiddle, holding it left handed. He was almost invisible inside his white Arab-style robe and hood, with dark glasses.

c. *UPPER VOLTA.* Recorded at an evening of Mossi songs and music organized for the team by a local dignitary, Larie Nabu, a girl sings this attractive song accompanied by two 2-string lutes similar to the one on the Mali river boat.

4. SENEGERAL

A Koran dealer sits against the wall of his shop in Dakar, and reads and says words to himself as his fingers find them. This is a kind of harp-lute, a beautifully-made instrument, with 16 strings in two banks, resonated with a large calabash. The first song is about an unfortunate trader who died on his wedding day, the second a love song.

5. GHANA

a. "Stand up, stand up for Jesus" from the Cheru-

bin and Scraphim Church in Accra. A standard Andean hymn given the African treatment. The whole congregation, in their long white robes, were swaying and clapping, and the children dancing about.

b. *Mammy wagon.* An informal "highlife" band playing on the back of one of the trucks known as "mammy wagons." These are usually covered with slogans such as "Pay The Boy Now," "God Will Provide," "Poor And No Friend." Highlife, roughly speaking, is calypso re-Africanized to suit the taste of urban West Africans.

6. CAMEROON

Fon's flutes and drum. In the courtyard of the Fon of Big Babanki, his musicians play ceremonial music for him. There are ten flute players, each putting in his single note at the right moment, in the manner of bellringers. Two of them play a rattle with one hand, while holding the flute with the other, and they all dance round in a ring. It's much more tricky than it sounds. This kind of "one man, one note" music is found in many places from South to West Africa, sometimes also with horns or drums. The drummer is the Fon himself, already an old man, but he cannot resist joining in when there is music being made.

7. CONGO (Kinshasa)

a. *Swahili plainsong.* Plainsong in Swahili, at the White Fathers' mission at Shabunda. The Roman Catholic church has long led the way in Africanizing church music.

b. *Two mbiras.* Two short extracts of mbira playing from the Bushi tribe at Mulunga. This type of mbira is called *Likembe* in most of the Congo. It has 21 keys, and is played resting on a calabash for resonance. The mbira is a highly personal instrument. For long journeys on foot for instance, it can be a great time-wisher and comfort.

8. a. *Ayilongo.* The folk original of the song Paul Robeson made famous in the film "Sanders of the River." The Genga tribe are the ancestors of the Congo River name. Kisangani is the capital, surrounded by broad, flat-shaped plateaux about thirty men to a camp. In the stern are the musicians, so important to any tribe. They are playing two slit drums, one round, one flat and thin like an open three-foot envelope, and one skin drum.

b. *Afro-Mogambo.* "Way down across the ocean in Dixie." Just about every kind of western popular music is performed with great gusto in Africa; this is a blink into the Afro-Mogambo Club at Kinshasa.

SIDE TWO

1. MOCAMBIQUE

Chibudu. One of the ten or so movements of the *mendo*, or dance with xylophone orchestra, of the Chopi tribe or southern Mozambique. The chibudu movement is one of the more strenuous dance movements; the dancers only have breath for one line of song, and the fifteen xylophones (*timbafá*) play fast driving patterns in rapid repetition for eight bars. The regular accompaniment is by Shambini, a leading virtuoso of this very musical people. Chief Tasyila Zavala, a patrion of music, tells the orchestra which movement to play, then Shambini, with considerable virtuosity, plays his introduction, which outlines the themes to be played, on his *sange* alto xylophone. At about 24 seconds he brings in the orchestra and dancers. At 1:20 he has cut in a 15 second close-up of *dibidubá*, the bass xylophone, and at 1:48, the double-bass for 21 seconds. Then you hear Shambini's signal for the ending, and the payout, ending with the line of song again. Several times you can hear the loud snap of the dancers hitting the ground with their shields.

This performance was an unusual one, in that the best players from all over the country were called in, with their instruments, for the visit of the Americans. As every Chopi village uses a slightly different xylophone tuning, the result, while virtuous, is not too well in tune!

2. UGANDA

Endongo. Ensemble of 5 *endongo mbiras* (hand-pans) of the Soga tribe of eastern Uganda. These little instruments, with metal tongues plucked by the thumbs, are found in many forms over most of Africa. They are unique to the continent. These *endongo mbiras* each have ten keys, and are made in three sizes, covering a range of four octaves.

3. *Bwolo.* The royal dance of the Acholi of northern Uganda. The two drummers sit inside the two circles of dancers, the women inside, with their elaborate bead and cowrie aprons, the men outside, wearing skins round the waist, and ostrich feather headdresses which sway with the dancing. This is from the end of a long recording, and I have chosen it to show the clear (too apparent?) synchronization of drumming in three against four time. The two very high-pitched drums appear to be generally in four time (call it 12/8); the low-pitched drum, together with the leg rattles of the dancers, in three time (3/2).

4. a. *Amadinda.* The Ganda folk orchestra of the Uganda Museum, Kampala. The basis of this orchestra is an *amadinda* log xylophone, which is

played by three men. They are accompanied by an *endongo* 8-string lyre, two *endongo* one-string fiddles, three sets of pippipes, two *endongo* endblown flutes, rattles, and three drums, *entamivu*, *naku* and *enjongo*. Ganda music is a continually shifting kaleidoscope (*kaleidoskopé?*) of interlocking melodies and rhythms.

b. *Ganga.* A historical song with the *enjongo* Mwamba's 12-string bowed harp, another of the old folk music. He was playing while sitting on a tree trunk jutting out over Lake Victoria. The song is about a certain Ganga, one of the Kubaku's palace guards long ago, who, like the Knave of Hearts, stole some meat from the kitchens, and with swift justice had both his hands cut off as a punishment.

5. ETHIOPIA

a. Song with large one-string fiddle (deep enough to be a one-string cello) at Lalibela, the site of some of the oldest Ethiopian Christian churches. This is said to be a song about the Emperor Haile Selassie, the town of Lalibela, and not least, a new hotel being built there which will undoubtedly bring the locals plenty of good tourist revenue. The influence of the north is evident with the decorated playing, which had both his hands cut off as a punishment.

b. KENYA. *Kumba drummers.*

Honorable team drumming of the Kamba tribe, at a reception held for Prime Minister Kenyatta. The Kamba make up a large part of the King's African Rifles, and are thus well imbued with military tradition. Here they are spoofing military commands ('About turn!') and the band (to them) sound of the European military band. You can hear the audience's response to their clever additive rhythms. These are five drummers, playing double ended drums which hang from their necks. They work slowly round the arena, crabwise, watching their leader intently with expression of the greatest wickedness and enjoyment.

6. TANZANIA

Silli dance. Extract from stiff dances at Dar-es-Salaam. One of the many skilled professional groups of folk musicians-cum-entertainers who make their living travelling the country. This kind of drumming "sound" seems to occur in a belt across Africa from Tanzania and Mozambique to Angola: relatively simple parts, when considered individually, but combined with the other parts in complex ways that almost defy analysis. Here there are three tall drums, hand-played, with their heads weighted with wax to deepen the pitch, and one

small high-pitched drum, played with sticks, which plays a regular time-keeping beat. This is the part for Junior, and he generally has two or three baddies with him to keep the beat going when he tires. Then there is also a corrugated iron sheet beaten with sticks, a Tanzanian specialty, and the rattles played by the singers. The dancers are masked, and they lurch, stomp and stamp around on their 8 foot sticks trying to scare the wits out of the bystanders.

7. SOUTH AFRICA

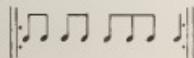
a. "Bombing" at one of the Johannesburg gold mines. This is an urban style of singing based partly on folk, partly on mission taught music. It is called bombing because it is about the loudest noise the human frame is capable of making, or standing!

b. *Lisotho.* The *Leviba* of the Sotho tribe, an ancient instrument which calls for great physical endurance to play it. It works on the principle of the blade of grass held between the thumbs; in this case it is a flattened quill which is attached to one end of a three-foot length of string. The string and quill are held taut on a small bow. The player vocalizes while playing. The *lesiba* is sometimes used by herdboys to signal to each other from hill to hill.

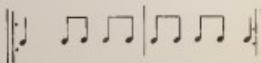
8. BOTSWANA

a. *Bushman mbira.* Kalahari bushmen and their families sitting around in their camp in the heat of the day, talking, munched wild watermelons, one of the men lazily playing an mbira. Not originally a Bushman instrument, they have borrowed it from their Bantu neighbors in Zambia.

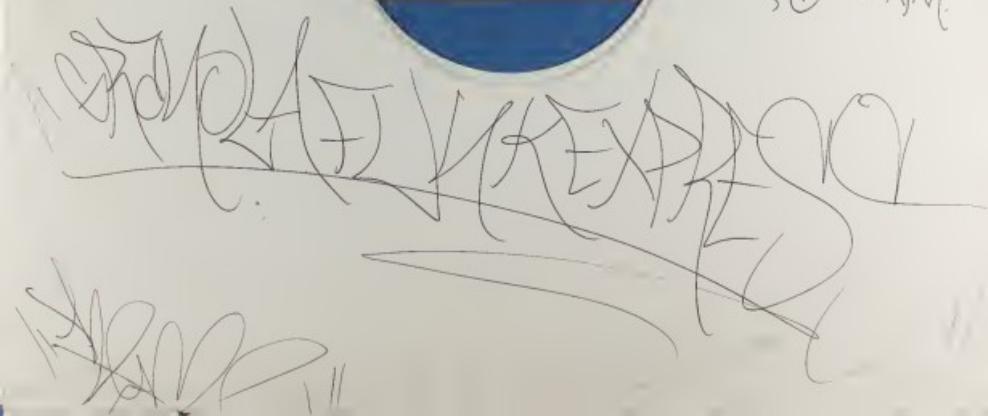
b. *Bushman dances.* Two extracts of Bushman dancing, first the women, then the men and boys. The women shuffle round to a ring, clapping this irregular pattern:



and singing in a high-pitched yodel. The game is to pass round an ostrich egg from person to person. The men do a kind of roaring in the back of the throat while the boys sing the high notes.



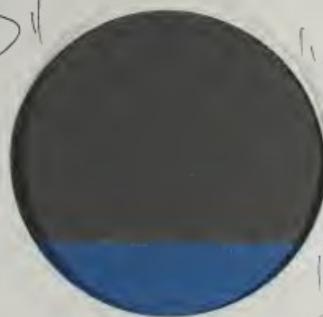
SUSTOMEGLICKBULLSHIT.



CALSTIN' WHICH DAMAGE

3B3B3B

"WHAT. RONK!"
"GONE"
"THE
TICKS"



"PHEW!"

"LIVED"
"CMD"
"WE'RE"
"ALTHATMATTER..."

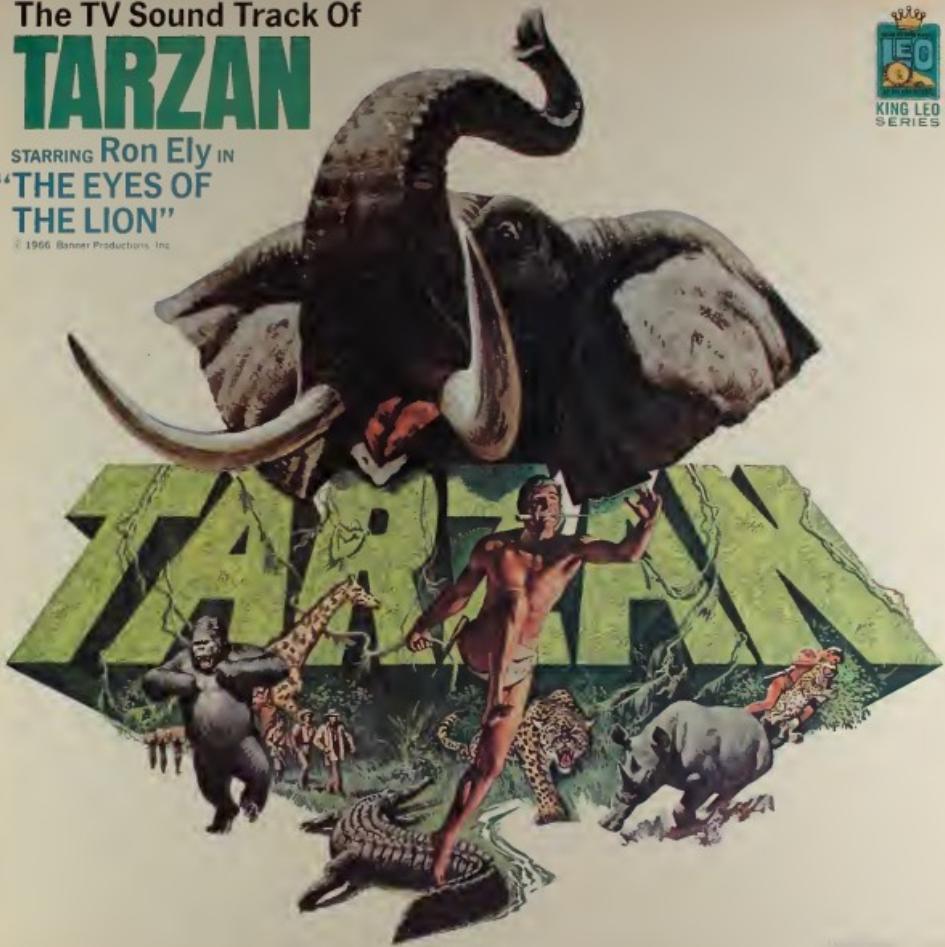
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The TV Sound Track Of

TARZAN

STARRING Ron Ely IN
“THE EYES OF
THE LION”

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LE-902



TARZAN

From The NBC TV
Sound Track
One of the greatest
super-heroes
of modern times
engages in the
fantastic adventure,
"The Eyes Of The Lion."

Learn how Tarzan
solves the mystery of
the "evil goddess" and
returns a beautiful girl
to civilization. Added
Special—TARZAN'S
MARCH—The thrilling
theme music of the
King Of The Jungle.

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BIG DADDY GRAHAM!



SLIGHTLY IRREGULAR

Includes the hits:

WALK ON THE MILD SIDE

NUNS!

LET'S CALL IN SICK

BELLEVUE RECORDS
LIMITED EDITION
(lots of copies around)



FOR
KEELY
LEIGH

Side one

Let's Get In Sick

Rich Clark, guitar, drums, bass & keyboards
Joe Romogona, sax

The Poor Excuses (B.D. Graham, Tony Gudonis & Jim Levi), harmonies

Munst

Bob Byrnes, synthesizer
Gerry Lee, bass
Ed McCormick, drums
Andy Trockman, piano
Drucie McDaniel, mother soprano

The Singing Muns (Clair Fegley, Liz Gudonis, Nancy Huston, Joine Kochine, Lisa Levinson & Anne Robinson), harmonies

What Do You Want To Do Tonight?

Debbie Gudonis with the Rich Clark Buck Unlimited Orchestra

Side Order Of Fries

Walk On The Mild Side

Rich Clark, organ, bass, synth, drum program
Clay Henry (who?), malt announcer

Karen Stene, credit manager

The Solespins (Claire Fegley, Liz Gudonis & Nancy Huston), harmonies
The K-Mart Tabernacle Choir (Bob Byrnes, Elmer Chestnut, Bill Holligan, Jim Levi, Morty McGee, Brian McTim, Mark McLaughlin & Tom O'Malley), harmonies

plus a mall full of minors recorded shopping at the
Comedy Factory Outlet in photo po

Burger God!

It's A Church. It's A Temple. It's A Restaurant.

Rich Clark, bass, organ, guitar & drums

Tony Gudonis, guitar & vocal chords

The Bun Boys (Tommy Bristow, Rich Clark, B.D. Graham & Tony Gudonis), harmonies

The Bun Girls (Karen & Tracy Stene), harmonies

Wipedout!

B.D. Graham, drums

The Allnighters (Tommy Bristow, Melissa Dutton, Liz Gudonis, Cya Jordan, Keely Leigh, Tony Nawn & Jody Nestor), harmonies

Produced by Rich Clark & Big Daddy Graham

recorded & mixed at Fundamentally Sound, Riley Park, po

engineered by Rich Clark

vocal arrangements by Tony Gudonis

photo by Michelle Courchene

typetting & design by Copy Shop

jacket made in canada

special thanks to John D., Bob Coggins & Mrs. G.

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METRO · GOLDWYN · MAYER presents
A GEORGE PAL PRODUCTION

NEVER
BEFORE
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H.G.WELLS' **THE TIME MACHINE**

in futuristic METROCOLOR

YOU
WILL
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INTO
THE
FANTASTIC
FUTURE!



STARRING

ROD TAYLOR

ALAN YOUNG · YVETTE MIMIEUX
SEBASTIAN CABOT · TOM HELMORE

Screen Play by DAVID DUNCAN

Based on the Novel by H. G. WELLS · Directed by GEORGE PAL

Music Composed and Conducted by
RUSSELL GARCIA

A DIGITAL RECORDING

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GNP 6008

METRO-GOLDWYN-MAYER presents A GEORGE PAL PRODUCTION

H. G. Wells

THE TIME MACHINE

George Pal was an artist in the truest sense of the word. He never sacrificed his ideals for material gain. His goal was to create a good film. This was particularly true with *The Time Machine* and *Atlantis, The Lost Continent*.

George was intrigued with the music from an early outer-space album of mine. After meeting one Saturday afternoon, George asked me to compose the *The Time Machine* score.

I tried to come up with a technique that was completely unique. By collecting taped sounds such as percussion

instruments, gongs, temple blocks, a saw struck with a soft mallet, a table knife vibrating, even a straw blown through gelatin and hearing these sounds backwards at different speeds. Upon hearing these sounds, I then scored them as normal instruments.

George Pal was very pleased with the results. But I must confess that it is really to his credit that *The Time Machine* score endures. George's vision was really the key to making it happen for all of us.



Russell Garcia

Veteran composer, arranger and conductor, Russell Garcia is to music Hollywood legend. Whenever a problem arose on a film score they would call Russ to straighten it out. Under contract at Universal Pictures for 15 years, Garcia composed and/or conducted scores for such television series as *Wagon Train*, *Rawhide*, *Gunsmoke*, *60 Lbs Of Trouble*, *Shenshaw*, *The Glass Miller Story*, *The Heavy Goodbye Story*, *Touch Of Evil*, *Art Of Love*, *The Pad*, *Two Guys From Town*, *Ulysses S. Grant*, *Rebel Yell*, *White Heat*, *Portrait Of Jason*, *My Little Margie*, *None Of The Girls Are Good*, *Younger* and many others. His prolific musical career included arranging and conducting with such artists as Judy Garland, Eleanor Powell, Vic Damone, Andy Williams, Perry Como, Oscar Peterson, Harry DeLuna, Bill Frisell, Steve Gadd, Louie Bellson, Milt Jackson, Artie Shaw, Vic Vasseur, Asia O'Day, Sammy Davis Jr., Margaret Whiting, Roy Eldridge, Stan Kenton, Julie London, Johnny Hodges, Raful Mendez and others. In his diversity, Garcia has also composed many orchestral pieces as "Concerto for Brass Section", "New Era Symphony" and "The Matryoshka". He has worked with the Hamburg Radio Symphony, Vienna Radio Symphony,

Radio Orchestra of Zurich, New Zealand National Symphony and St. Louis Symphony.

I was nine years old when George Pal's genius unfolded for me in the screen for the very first time. It was *The Time Machine*. George's score for this film really made my imagination soar. I was filled with such awe that, from that time on, George Pal became a second father to me.

Russell Garcia's magnificent score is as much part of *The Time Machine* as the film itself. In Russ's lovely hands we can hear the loving themes of Filby and The Time Traveler - their friendship come alive through the ages; the glorious time machine itself - a mechanism that we fully believed could perform the fantastic; the beautiful and terrifying H.G. Wells worlds of Eloi and the Morlocks, all rekindled for us with a striking resonance that is truly heartbreaking and unforgettable.

So join me and listen to the thrilling dynamics of *The Time Machine* and a special overture from George Pal's *Atlantis, The Lost Continent* - Russell Garcia's first time re-scoring of his own work. For me, they are the symbolic spirit of George Pal himself. And through these scores, he lives forever!

Arnold Leibovit

In 1987, Arnold Leibovit pays homage to George Pal with his film tribute "The Fantasy Film Worlds of George Pal", available on cassette through New World Video.



- Side One
1. MAIN TITLE / CREDITS 1:59
 2. LONDON 1990
(Filby's Theme) 2:48
 3. TIME MACHINE MODEL 0:47
 4. THE TIME MACHINE 1:57
 5. OUT OF TIME INTO THE FUTURE 2:42
 6. ALL THE TIME IN THE WORLD 4:33

7. BEAUTIFUL FOREST / THE GREAT HALL 2:10
8. FEAR 1:21
9. WEEENA (Love Theme) 1:46
10. RESCUE 2:00
11. REMINISCING 2:12
12. MORLOCKS 2:24
13. END TITLE (Reprise) 1:16
14. FIGHT WITH THE MORLOCKS 3:33
15. TIME TRAVELER 2:26

1. ESCAPE 3:11
2. LEAVES IT OFF AGAIN 1:41
3. TRAPPED IN THE FUTURE 2:18
4. LOVE AND TIME RETURN 2:33
5. END TITLE 2:13
6. ATLANTIS, THE LOST CONTINENT (Overture) 6:59
Main Title/Credits, Love Theme, Night Scene, Submarine, End Title.

Album Produced by Arnold Leibovit

Technical Advisor: Sam Spiegel

Sound Engineers/Mixers: Zeki Lord

Digital Editing: Bernard Maher

Pre-Mastering Engineers: Ted Hall, Joe Stein

Mastering Engineers: Doug Sax

Album Layout: Ed France

SPV Album Design: Noll Norman

With sincere thanks to Metro-Goldwyn-Mayer: Roger Mayes, Diana

Brown, Harry Lajewski and Ruby Armstrong, CBS Songs: Silvia Black,

Jim Morris, Still Things: Jeff Sillitoe

Deepest appreciation to Ross and Gail Garcia



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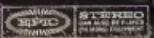


THE PRINCE OF PEACE

A ROCK-JAZZ CANTATA / BY GREG DYKES

THE SOUNDS OF SYNANON

THE SYNANON CHOIR



STEREO
STEREOPHONIC
STEREOPHONIC



THE PRINCE OF PEACE
A ROCK-JAZZ CANTATA/COMPOSED, ARRANGED
AND CONDUCTED BY GREG DYBES

THE SOUNDS OF SYANON
THE SYANON CHOIR

Side 1

ARISE, SHINE (4:57)

Solo Leonian, Piano

THE PRINCE OF PEACE (4:15)

Wendell Harrison, Texas Star

NOW IT CAME TO PASS (7:55)

Eric Allix, Solo

Frank LaMarra, Separate Solo

Victor Feldman, Vibes

Clifford Scott, Alto Sax

Geoff Wiggett, Orgue

Side 2

QUIET SKY (3:40)

Clifford Scott, Alto Sax

SHEPHERDS (3:54)

I WILL GREATLY REJOICE (9:01)

Wendell Harrison, Texan Star

Esther Phillips, Solo Voice (Courtesy of Roulette Records)

All By Lou Jackson. © The Syanon Music Division (ASCAP).
Engineering: Phil May. Photo: Horowitz

The Sounds of Syanon:

Stargate—James Gossard, George Nuttyscombe, Jack Shulman, David Terentzoff, Robert Barron, George Podec, Nathan Gershman, John Copps, Henry Roth, William Weiss, Elliott Fisher, Alvin Denner, Norman Botnick, Frederick Sekora/Perceussion—Victor Feldman, Gary Colosky, Earl Richards, Orlando Lopez, George Del Barro, Jon Clayton (vocals/drums); Trans—John Copps, George Nuttyscombe, Jim Stargate, Frank LaMarra, Clifford Scott, John Williams, Wendell Harrison, Franklin Thompson—George Bohanon, Richard Leith, Herbert Haeger (Drums); East Phaser, Paul Humphrey/Plans—Bob Leonian (Bass); Rob West, Lou Harrison (electric bass); Organ—Gerald Wiggins/Guitar—Gene McLean, Leonian, Wylde, Harp—Stella Cardozier.

(Note: The choir and organists are the subjects of a soloically sustained "I Will Greatly Rejoice" by Greg Dybes. Copyright by Lou Jackson.)

A COLLABORATIVE COMMENTARY

The unique mixture of people brought together by the Syanon® organization is an remarkable demonstration of among totally disparate types to create a unique situation: A Presbyter minister, Lou Esther, a Hellbound press agent, a bilingual-type soprano, a cleric, a sacerdote, a forty-year-old college student, a worldly worded baba, a words well said, a jazz-jazzologist, a rock-and-roll singer, a poet, Thelonious Monk, a songwriter, thirty-three year old, one composer-conductor whose name is Greg Dybes... What follows, constitutes a veritable high school fed... track team... those S.S.C. we once emulated... then a quickie at Long Beach City College followed by eleven years of jazz studies, plus, for the past eight years, a quickie at the University of the Pacific, the former, the latter.

What follows is in certain essential agreement about this overall, unique, mixed artwork. The guidelines come from Pete Jackson, A Younger & Times critic, Senior editor Gene Detor, Syanon's resident Step-Ahead Guy and Greg Dybes.

Jackson: The theme for the production is the story of the birth of Jesus, told through narration and song, with words adapted from the Bible.

The piece follows a progressive and intense—particularly in its finale—which consists of a wake-me-shake me type spiritual to an conclusion studded with soliloquies and a stirring final lead.

Dybes: Yes, Esther, Miss Phillips, the Syanon resident and recording star. Some poet—Auden, was it?—defined poetry as "getting the last word." Well, I think that's what I did, and the last word I need states: As I had that physical intuition, strong, strong, to the Cassette. And particularly to the other, where Gospel runs and Blues-based soulful of notes odd up to suggest, driving dignity. She sang out: "Now, however unlikely else says 'Yes' that's okay with us, but here's how I say it and you'd better listen to me!"

Okay, so we perform! I something different happens. Sometimes we're Jazz. Sometimes hard rock. Sometimes Blues. Sometimes Sunday go-meeting. And then sometimes uniquely Syanon, caught up in a feeling of "us" which we can't duplicate on purpose.

Dybes: The *Prince of Peace* came about as a result of my working with Wendell Harrison, the Texas Star. Cleaning up some trash in the trash at our Santa Monica house, I think that somehow I captured a certain essence the people are hungry for. The thing I wanted to say is—Christianity has turned into a commercial concern. Jesus, the man and teacher, was great. Let's have a REAL celebration of His birthday!

Johnson: In church all over my life, but I've never seen a group like the Syanon Choir. I look forward each time to singing the piece of music.

Dybes: I feel fortunate that the work is getting such a reception, such exposure. And the Gospel Choir keep getting better. The Knock Me On too.

Johnson: The Knock Me On is typified by Wendell Harrison's tenor voice. He moves back, softer, sounding, evocative. I was also back to the Phlegmophonic concocts Coleman Hawkins and Flip Phillips in the front line. Elton Jaques calling to the crowd. Wendell behind shapes—a overhead light cutting through smoke, bouncing off the bell of the organ, the piano, the drums, the guitars. And there was more—was more—was more could be from drumming as children wail, bathed and searched, to Soul Master Baptist Church. The foot-stomping bawling was shade celebration then, with the choir rising way up before his sound.

Johnson: This piece brought a standing ovation from the crew in several performances. It's a mix of the environment, organology and taste, the latter a frequently neglected element of experiments with the rock steady.

Dybes: Each time I hear it now I can think of ways to improve it. But I don't believe in going over things a second time as I'm working on a new piece. And after all—if it happened in the first, the goddamned thing makes any difference, it's still in the head.

Greg: Greg has said, "I don't think there's another group in the world who can do our music the way we do." And that's the truth. No matter who's in there with us at any given moment, there's the same feeling between us which gives us the will to do our thing.

Dybes: There's a kind of encouragement: It's the way that an excellent jazz unit—the Miles Davis band, the Ray Charles band when Natco Newman was on house—pulls itself together with sympathetic interior ecology. And the great hell leaves the stage proper and includes the entire audience. All of the Cantata's emotional extremes—piano—soft, the organ—loud, the drums—loud, the guitars—loud, the bass—loud, the organ case—two thousand years apart—are immediately a personal experience. You, the music connects itself that thoroughly, that well. One rarely sees Greg's conductor, which changes from performance to performance, which looks like a norm's expression of some natural event—a storm, a lightning bolt aftermath. Which lets everybody know he cares intensely, tries and continues to provide that core of conceptual force.

Dybes: These four I referred to in this book. For every people sing it and play it as what makes it. Besides my work being done by these people replaces the Syanon message.

Syanon is a 31-concert tourney, which knew in Santa Monica, California. Founded in 1976, it's one of us masters for people who want a more fulfilling way of life—and not if Syanon's totally integrated, socialized and drug-free environment.



Tour For
THE PRINCE OF PEACE

(Adapted from *Die Räuber*)

ARISE, SHINE
Arise, Shine: For thy light is come—And the glory of the Lord is risen upon thee! For behold—[Darkness shall cover the earth] And gross darkness the people—but the Lord will the upper tree And His glory shall be seen! And nations shall come to thy light And keep to the brightness of the rising

THE PRINCE OF PEACE

The prince of peace, O! Infinet! Have seen a great light. That light dash in the land of the shadow Of death upon them hath the light shined. [For unto us a child is born. Unto us a son is given] And the government shall be on his shoulders. He shall be called wonderful counselor, Mighty God! The everlasting Father! The Prince of Peace.

NOW IT CAME TO PASS

Now it came to pass in these days! There went out a decree From Caesar Augustus that all the earth should be taxed And nothing to be taxed. Everyone in his own city. And Joseph also went up from Galilee out of the city of Nazareth into Judea. To the city of David that's called Bethlehem: For he was of David! To be taxed with Mary and she was with child! And while they were there! The time came that she should deliver! And she gave birth forth her barren son. And she wrapped him in swaddling clothes. And laid him in a manger because there was no room for them. At the m-

SHEPHERDS

Shepherds in the field keeping watch in their flock. And an angel came to them! And said: Be not afraid o' shepherds! For I bring tidings of great joy! Who shall be fit for all the people! And, suddenly there was with the angel! A multitude of the heavenly host! Praising God and saying Glory to God in the highest! And on Earth! Prince Among Men!

I WILL GREATLY REJOICE

Rejoice! Rejoice! Rejoice! Rejoice! Rejoice! Rejoice! Rejoice! Rejoice! The shepherds went to another! Let us go up even Bethlehem! And see this thing that is come to pass! Which the Lord has made known to us: And they came in haste and found! Both Mary and Joseph and the Baby lying in a manger! And when they saw it they marveled! And said: Come let us see the Son of the Highest! And when they saw the Child and the shepherds return! Glory to me! Glory to me! God Almighty! I will greatly rejoice in my God! And a soul shall be joyful in my God! Alleluia, Alleluia,

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MEMORIES AUX BRUXELLES

THE OFFICIAL MUSIC OF THE 1958 BRUSSELS WORLD'S FAIR presented by Philips

MEMORIES *AUX* THE OFFICIAL MUSIC OF THE BRUSSELS WORLD'S FAIR BRUXELLES

You could almost feel it in the air . . . the cold, grey, damp air that hovered over Brussels on the afternoon of October 17, 1958. The Fair was to be no more. For six months, this ancient Flemish city was a showcase for the nations of the world. From Bangkok to Boise . . . Melbourne and Munich . . . Cardiff and Cairo . . . the people came. Forty-two million came. Now they would come no more. The last Ferris Wheel had turned. The last exhibit had been gazed at. The last bench had been rested upon.

The Brussels World's Fair was over!

The fortunate forty-million had souvenirs—and photographs—and some fret—no checked memories. The rest of us had only newspaper clippings and retold tales.

But wait . . . The Fair lives again. Once more a happy foot tap to the rhythm of an old French zydeco rhyme—circa 1958—as heard in the French Restaurant. Once more the stirring voices of the 130 man Choir & Band of the Russian Red Army reverberates across the Parade Grounds—in a triumphal performance of the Marche Grande. Once more eyes turn upward and senses quicken as the air fills with

Carillon music from the Dutch Pavilion. Once more we appreciate the natural simplicity of Far Eastern music as we hear Japanese musicians render a composition expressly composed for the Fair. Once more a "civilized Englishman" listens intently as a Congolese Boys' Choir chant native folklores from the deepest part of "the dark continent."

Indeed, the Fair lives again. For the music has not stopped. On a remarkable recording is an everlasting remembrance of the original music—recorded in actual performances—presented as it was to those who were there. Each nation represented on this recording was contacted and official government permission obtained. Even more remarkable is the uniformity of stereo-fidelity sound and clarity throughout this recording, especially when we consider that each selection was recorded under the technical limitations of each individual nation represented. Here, more than ever, the "handcrafted" exactness of Carlton Records can be truly appreciated.

This is the recording you will hear now and so many times in the years to come. We call it MEMORIES AUX BRUXELLES! We think you'll call it a collector's item!

—Goodwin Styne

Side 1

March of the World's Fair

Official March of the Fair composed by Peter Leroux on commission for the Belgian government, performed by the Symphony Orchestra of the State Radio of Belgium de Radiodiffusion.

Music from the Belgian Pavilion

Song by the Congolese Boy Singers (The Troubadours of King Baudouin) and various national instruments of the Belgian Congo.

Carillon Music of the Dutch Pavilion

Music from the Japanese Pavilion

Composed on commission for the Japanese Government by Yusei Toyama.

March from the German Pavilion

Performed by the Frankfurter State Symphony Orchestra.

Memories from Italy

(Russia) Performed by The Symphony Orchestra of the State Italiano Audizioni Radiotelefoniche.

Side 2

Band of the "Garde Civique" (Belgium's Civil Police) Marching through the Fair grounds.

Carillon Music of the Vatican Pavilion

Electronic Music from the Netherlands Pavilion (Varese)

Marche Grande

(Slower Side) 150 man Choir and Band of the Army of the U.S.S.R. performing without a conductor.

Music from the French Restaurant

Music in the Cafe Blue Danube



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WALT DISNEY'S

MARY POPPINS

JULIE ANDREWS DICK VAN DYKE

ORIGINAL CAST SOUND TRACK



RCA VICTOR

DAVID TOMLINSON GLYNIS JOHNS ED WYNN

Music and Lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL

ORIGINAL CAST SOUND TRACK

Walt Disney
presents
Mary Poppins

starring

**JULIE ANDREWS · DICK VAN DYKE
DAVID TOMLINSON · GLYNIS JOHNS · ED WYNN**

Music & Lyrics by RICHARD M. SHERMAN & ROBERT B. SHERMAN Arranged & Conducted by IRWIN KOSTAL

Screenplay by BILL WALSH, DON DGRADI Based on the "Mary Poppins" books by P. L. TRAVERS

Co-producer BILL WALSH Directed by ROBERT STEVENSON

Mary Poppins	JULIE ANDREWS
Bert	DICK VAN DYKE
Mr. Banks	DAVID TOMLINSON
Mrs. Banks	GLYNIS JOHNS
The Domestic	HERMIONE BADDELEY & RETA SHAW
The Children	KAREN DOTRICE & MATTHEW GARBER
Kate Nanny	ELSA LANCHESTER
The Constable	ARTHUR TREACHER
Admiral Boom	REGINALD OWEN
Uncle Albert	ED WYNN
The Bird Woman	JANE DARWELL
Mr. Dawes, Jr.	ARTHUR MALET

Sound Supervisor ROBERT O. COOK Sound Mixer DEAN THOMAS Music Editor EVELYN KENNEDY Choreography by MARC BREAUX and DEE DEE WOOD Costume and Design Consultant TONY WALTON

SIDE 1

1 OVERTURE	Orchestra & Chorus
2 THE PERFECT NANNY	Karen Dotrice as Jane Matthew Garber as Michael
3 SISTER SUFFRAGETTE	Glynis Johns as Mrs. Banks
4 THE LIFE I LEAD	David Tomlinson as Mr. Banks
5 A SPOONFUL OF SUGAR	Julie Andrews as Mary Poppins
6 PAVEMENT ARTIST (Chim Chim Cheree)	Dick Van Dyke as Bert
7 JOLLY HOLIDAY	Dick Van Dyke & Julie Andrews
8 SUPER-CALI-FRAGIL-ISTIC- EXPALI-DODICIDUS	Julie Andrews, Dick Van Dyke & Pearlies
9 STAY AWAKE	Julie Andrews

SIDE 2

1 I LOVE TO LAUGH	Ed Wynn as Uncle Albert Julie Andrews & Dick Van Dyke
2 A BRITISH BANK (The Life I Lead)	David Tomlinson & Julie Andrews
3 FEED THE BIRDS (Tuppence a Bag)	Julie Andrews & Chorus
4 FIDELITY FIDUCIARY BANK	Dick Van Dyke, David Tomlinson & Bankers
5 CHIM CHIM CHEREE	Dick Van Dyke, Julie Andrews, Karen Dotrice & Matthew Garber
6 STEP IN TIME	Dick Van Dyke & Chimney Sweeps
7 A MAN HAS DREAMS (The Life I Lead — A Spoonful of Sugar)	David Tomlinson & Dick Van Dyke
8 LET'S GO FLY A KITE	David Tomlinson, Dick Van Dyke & Londoners

egil_mUSIC

BOW WOW WOW
"Eastern Promise" MIXES
PLUS! BONUS REMIX OF
PURPLE PLANET
"Paper Plane"

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

1. **BOW WOW WOW:** "Eastern Promise"
(*Dub Pistols vs. Bow Wow Wow Mix*) (4:30)
2. **BOW WOW WOW:** "Eastern Promise"
(*Dub Pistols Remix*) (3:27)

SIDE B

1. **BOW WOW WOW:**
"Eastern Promise" (*Radio Mix*) (3:37)
2. **PURPLE PLANET:**
"Paper Plane" (*Ice On The Wings Remix*) (7:37)

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A silhouette of a person, likely a musician, standing against a vibrant red and blue background. The person is seen from the back, wearing a dark shirt and a guitar strap with a distinct red and black pattern. The lighting creates a bright glow around the person's head and shoulders.

Todd Hobin
band



MICHAEL "Desi" DESNOYERS
electric bass and vocals

SHAWN HOBIN
drums, percussion and vocals

TODD HOBIN
acoustic guitars, electric guitar,
acoustic piano, synthesizers
and vocals

DOUG MONTCRIEFF
electric guitars, banjo,
wurlitzer piano, synthesizers
and vocals

BRUCE FOWLER
electric guitars, conga and vocals

PRODUCED BY BILL MURPHY AND TODD HOBIN

Production Assistance: Doug Montcrieff and Bob Attridge

Engineered by Bill Murphy and Dave Brower

Assistant Engineers: Charles Shatzkin and Dan Potrowski

Recorded at Studio 3, Syracuse, N.Y. and Rose Hill Recording, Marcelus, N.Y.

Mastered by Ray Jones at C.B.S., New York City

Cover Photos: Scott Freeman

Cover Design: Greg Stelle

Thanks to Dave Torrey and Vince Taft for technical and creative assistance at Rose Hill Dr. Stan Allen and Bill Cooper at Nouhouse Communications Center, Syracuse University, Dave Prentice, Ed Zak, Tom Jones, Steve "Exit" Kneser and Tom Stone.

Special thanks to our friends and families for . . . faith.

Management:

Victor Gagliardi
P.O. Box 43
Clay, NY 13041
315-622-1673

Side One

1. ROCK MY SOUL (3:54)
2. LOVE IS MUSIC (4:07)
3. WHERE IS SHE NOW (4:26)
4. HEY, GOD (4:12)
5. EVERYBODY'S GOT A SONG TO SELL (4:29)

Side Two

1. NEW YORK COUNTRY MUSIC (3:22)
2. I HATE YOU (A LOVE SONG) (4:58)
3. WHEN IT'S OVER (3:28)
4. GOOD-BYE (3:28)
5. I WANT TO BE LIKE HIM (4:50)

All songs written by Todd Hobin except "Love Is Music."
Music-Doug Montcrieff and Lyrics-Bruce Fowler.
All songs © TODD HOBIN MUSIC/BMI

VRIES
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AN IRVING RECORD

Additional Musicians: Richard Scapicchio-Hammond Organ on "Rock My Soul," "Love Is Music" and "Hey, God," and String Synthesizer on "Love Is Music" and "When It's Over." Ian Taddeo-Sax on "Rock My Soul" and "When It's Over." Kathy Montcrieff-back up vocals on "Rock My Soul," "Song to Sell" and "Good Bye," and Miron Diachuk back up vocal on "I Want to be Like Him."

LPS 811

STEREO



Ramsey Lewis

Maiden Voyage





Ramsey Lewis

Maiden Voyage

CADET
RECORDS

STEREO
LPS811

SIDE 1

MAIDEN VOYAGE
NIGHTY, NIGHT!
LADY MADONNA
DO YOU KNOW THE WAY TO SAN JOSE?
ODE

*ASCAP - AB others BMI

SIDE 2

LES FLEUR
SINCE YOU'VE BEEN GONE
AFRO-DOGGALO THEME
DANCE WHICH I'M DREAMING
ETERNAL JOURNEY

TIME

4:35

2:45

3:30

3:30

3:30

6:29

Personnel: RAMSEY LEWIS, piano; CLEVELAND J. EATON II, bass,
JAMES WILSON, drums; JAMES HARRISON, guitar; DON VELVET,

Annenberg/Chevy Stoner & Charles E. Eaton II, voices.

Recorded at Uptown Studios, Chicago, April, 1964.

Reproduced by PhotoDisc International, Inc., from a photograph by James Stoner.

Album supervisor, Richard Egan. Photo Rayell No. Album design: Jerry Gritton

CADET RECORDS, 330 EAST 28TH STREET, CHICAGO, ILLINOIS 60616



Don Barnes &

Debbie Williams



NASHVILLE 709





SILVER DOLLAR LOUNGE

Side One:

QUEEN OF THE SILVER DOLLAR -3:29
(Shel, Silverstein) Evil Eye Music, Inc - BMI

LOOKIN' FOR LOVE -3:10
(Wanda & Patt Mallette, Ryan & Bob Morrison)
Southern Nights Music - ASCAP

1959 -3:10
(Gary Gentry) Taylor-Water Music - BMI

MISERY AND GIN -2:35
(J. Durrill & S. Garret)
Peso Music & Bronze Music - BMI

THE BOOK OF YOU AND ME -2:36
(Pam Rose, Mary Ann Kennedy, & Don Goodman)
Window Music - BMI

Side Two:

COUNTRY MUSIC MAKES MY DAY -2:07
(Debbie Williams) U-Pick-M Music - BMI

WE MUST HAVE BEEN OUT OF OUR MINDS -2:29
(Melba Montgomery) Glad Music - BMI

SOMEBODY'S KNOCKIN' -2:44
(Ed Penny & Jerry Gillespie)

Chiglin Music & Tri-Choppele Music Co - ASCAP & SESAC

DO THAT TO ME ONE MORE TIME -3:30
(Tom Terrell) Moonlight & Magdaline Music - BMI

I NEVER KNEW -3:16
(Debbie Williams) U-Pick-M Music - BMI

Not long ago Bill Williams and John Easter & I did a live show May 1968. Every year for 20 years we do a "Country Legend" show and it's been a great evening including many legends that are still up right though 60 & 70 years old. It took place in the 1st floor lounge of the Hotel Memphis in downtown Memphis. The audience was mostly from the business community and the management was nice to the performers. Many of them called us a "live wire" because of the energy we put into our shows. Many have now moved on to other things.

Long before I started in the music business I had a family friend who had a family trumpet & during the war time he would play it for me. He was a jazz fan & he just loved supper club house music. (Montgomery, Ala.) I used to go down to his place after work & we'd sit late & he'd play the albums. He'd always make his own arrangements & he'd play them on his trumpet. He'd also introduce us to Alvin Lee (Allman Brothers Band) and he was a real Sessions star producer. The album "I'm a Man" is one of my all-time favorites and he was working on it at about that time. One night we were sitting there, only 70 feet apart, and he said "Right then he said I'm going down to New York City and record the album!" without just prior to the recording big action on Broadway and huge checks. But at the big moment in Alvin and Duane's career, he was there.

& folks here the album from Reba McEntire - and the Silver Dollar Lounge! We live from these states around Freedland, and tourists from across the United States and Canada can take it along with them. I think you'll enjoy listening to it as another offering playing it on the radio, and before you go by car, stop in and find out what classic country music is all about!!

Tony Giannelli
The Morning Major
WAVD Radio 95
Technical Director

MUSICIANS

Keyboard / UNKY KEELS
Production / LANNY BOLES & EDDIE FOX

Bass / DAVID SMITH

Acoustic Guitar / JACK SOLOMON

Led Guitar / DAVE KIRBY & JACK SOLOMON

Steel Guitar / LARRY SAISER

Producer / JACK SOLOMON

Engineer / BILL VORNDICK

Mixed by / BILL VORNDICK & EDDIE FOX

Recorded at / MARTY RDBBINS STUDIO

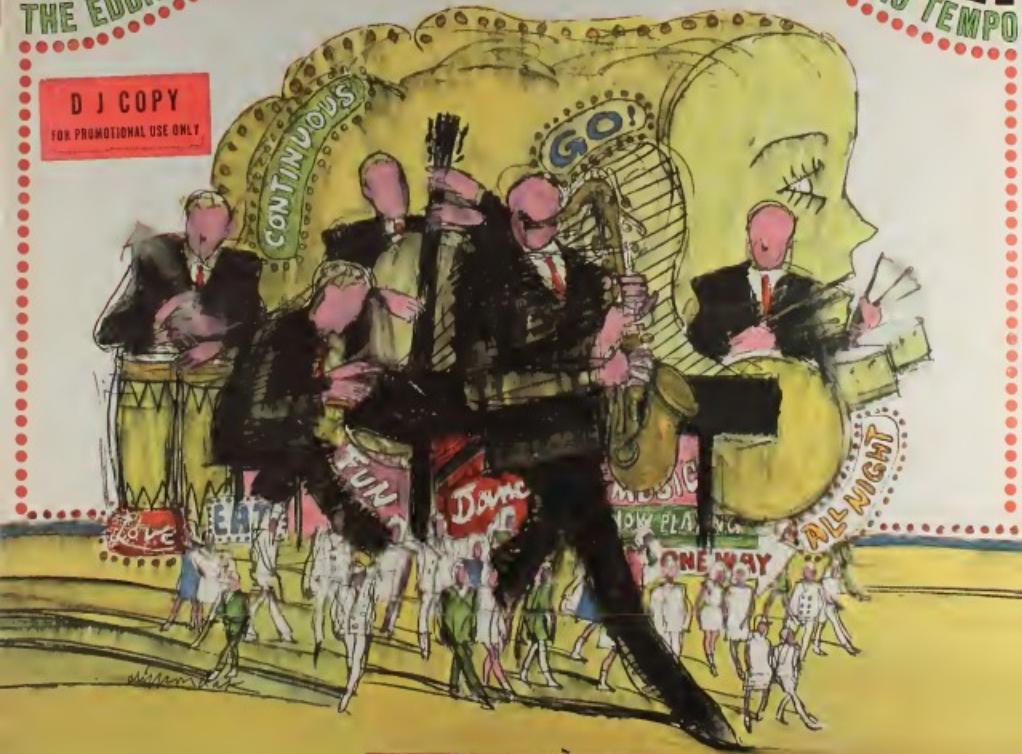
Nashville, Tennessee

EDDIE CANO & NINO TEMPO ON BROADWAY

THE EDDIE CANO QUARTET & THE SAXOPHONE ARTISTRY OF NINO TEMPO

DJ COPY

FOR PROMOTIONAL USE ONLY



MONO ATCO 33-184

EDDIE CANO & NINO TEMPO ON BROADWAY

MONO

ATCO 33-184

Side 1

1. ON BROADWAY

(By Barry Mann, Cynthia Weil, Jerry Leiber & Mike Stoller.
Recorded: October 1963, New York City. Time: 3:20)

2. A HARD DAY'S NIGHT

(By John Lennon & Paul McCartney. Recorded & Used: 1964.
Time: 3:00)

3. REZA

(By Eddie Cano & Ruy Gomes. Recorded: 1964. Time: 3:03)

4. DON'T THINK TWICE

(By Bob Dylan. Recorded: ASCAP. Time: 3:00)

5. KING KONG

(By Nino Tempo. Length: ASCAP. Time: 3:00)

6. MY RESOLUTION

(By Eddie Cano. JWP, ASCAP. Recorded: 1964. Time: 3:22)

Side 2

1. CALL YOUR D

(By David Tornquist. Narrated: ASCAP. Time: 2:35)

2. FOR WHOM THE BELL TOLLS

(By Victor Young. Performed: ASCAP. Time: 2:58)

3. INSENSEATEZ

(By Antonio Carlos Jobim & Vittorio De Moraes. Recorded: 1961.
Time: 3:40)

4. ADIOS CORAZON

(By Eddie Cano. JWP, ASCAP. Time: 2:48)

5. HIS GROOVE

(By Eddie Cano & David Troncoso. JWP, ASCAP. Time: 3:02)

6. HIP STREET

(By A. Lichtenstein, Duddy Sam. BMI. Time: 3:22)

The Eddie Cano Quintet (Eddie Cano, piano; David Troncoso, bass; Fred Aguirre, drums; Carlos Mejia, conga drums) & Nino Tempo, tenor sax

Recording Engineer: Thorne Wright
Cover Illustration: Cliff Cordeiro
Cover Design: Herb Lubalin
Supervision: Howard Morris

This is a high fidelity recording. For best results observe the RIAA high frequency roll-off characteristics with a 500 Hz crossover.

Perhaps this album should have been released in a plain Brown wrapper, or at least with the liner notes printed back to front and upside-down to tease the listener into a bit of a headfest. It was a most unusual day when Eddie Cano and Nino Tempo began to tape these sides; but the element of surprise is only a secondary consideration here.

The chief virtue of this record is, as it should be on all recordings, in the quality of the music produced. Its character is manifestly different from that usually associated with the two artists who share top billing. Let us not brand it as a jazz album, a Latin or bossa nova album, but rather as an album of relaxed, enter-tentious music, without vocals, without pyrotechnics, but with a great deal of charm.

Since 1957 Eddie Cano has had so many hit recordings to his credit that he might well have been forgiven for a reluctance to experiment. When you have established a style accepted by a mass audience, why rock the boat?

As Cano explains it, "Nino was instrumental in getting me together with the Alco people. At first I had mixed emotions about making a session with him, even though I had known him years ago as a saxophonist. I reconnected him more recently with rock 'n' roll, which is certainly not my groove. But then I went to a movie and heard him again, and I knew that it was going to work out, and that Nino was the same fine saxophonist he had always been."

"What you hear on these sides is actually Nino joining forces with an organized group. I've had my combo together since 1957. Fred Aguirre has been with me for most of the last seven or eight years. Carlos Mejia was born in New York City and raised in South America, but he eventually settled in Los Angeles and he's a very good drummer. The other two musicians in addition to the group is our bassist, David Troncoso, who joined us a little over a year ago. He's also a Los Angeles boy. This is his first time on records and we were very pleased with the sound he got, as well as his ideas."

"I had a very happy time making this album. There was no pressure. It was a pleasure to work with a producer who tries to understand and bring out the best in everyone. And I hope Nino won't mind my saying that the final mix was selected, a delightful surprise to all of us—not that it should ever have forgotten that he could play this way."

Among the wide range of tunes selected, Cano singled out a few for special comment. "We used the old original Alco beat in 'On Broadway.' For whom 'The Bell Tolls' is the title song of the movie; the idea to do it came from Nino."

Nino was born in Nagoya, Japan, but a Hollywood resident from the age of eight, studied clarinet while under the spell of Benny Goodman, then took up the saxophone where he became a jazz and a Bebop devotee. After making his professional debut at 14 with Horace Heidt, he joined Maxine Sullivan's band a couple of years later and remained with Ferguson off and on for six years, playing Ferguson's "Later on," he says. "I was doing a lot of rock 'n' roll studio work, and Ahmed Ertegun asked me one day where I could get a soprano saxophone. I said, 'I was so busy as a pop singer that people began to forget I had put in all those years as a saxophonist!'"

The hats Nino made with his sister Adriah Stevens, including Deep Purple and Sweet And Lovely are too well known to need detailed recapitulation. It was lack of availability that forced him to give up playing in the blues. "When I was being promoted, he picked up my saxophone for the first time in four years. 'All I had to do was run with that,' he said. 'I did it, and I never again, as if I'd never stopped.'

The Tempo tenor sound has a lyrical beauty very much like that of Stan Getz. Is this the delectante? "I always dug Stan, but I never consciously tried to copy him." Nino's favorite songs are Reza, best known as the title song of the Brass' 65 outfit, and Inseñatez, in which Cano and he have outstanding voices.

The introductory passage of "A Hard Day's Night" features the popular march rhythm from Brazil. The perennial force of the blues is evident in his track as in several others, among them King Kong, which Nino says "we decided to do at the last minute, very spontaneously."

Having spoiled the surprise element, Alco Records and I now leave it to you to surprise your friends by playing this set for them on a splendid basis: The reaction will earn, both for Eddie Cano and for Nino Tempo, a great deal of musical respect to which they clearly were entitled all along.

LEONARD FEATHER

RCA RADIO SERIES

DTLL-3B29
 DTLL-3B30
 DTLL-3B31
 DTLL-3B32
 DTLL-3B33

DAVID BOWIE

SIDE ONE

RUNNING TIME

Intro: :35

Scary Monsters
 Interview Bridge
 It's No Game--Part I (*)
 Space Oddity (*)
 Ashes To Ashes (*)
 Fashion (*)
Out Cue: "We'll be back with more of the David Bowie Radio Special
 after station identification.

SIDE TWO

RUNNING TIME

Intro: And now Part 2 of the David Bowie Radio Special

Uphill Backwards
 Interview Bridge
 Kingdom Come (w/interview bridge)
 Teenage Wildlife
 Scream Like a Baby (*)
 It's No Game--Part II (*)
N Cue: "This show is brought to you through the courtesy of RCA Records"

Please note: (*) indicates drop in segment

RCA RADIO SERIES

BRUCE COCKBURN

SIDE ONE	RUNNING TIME
<u>Intro:</u>	1:00
Tokyo (*)	4:35
Rumours of Glory	8:10
Fascist Architecture	10:47
Interview Bridge	11:14
You Get Bigger As You Go	15:50
Interview Bridge	16:10
How I Spent My Fall Vacation	22:35
<u>Out Cue:</u> "We will be right back with more of the Bruce Cockburn Radio Special after station identification".	

SIDE TWO	RUNNING TIME
<u>Intro:</u> "Welcome back to the Bruce Cockburn Radio Special	:10
Grim Travelers (w/drop in bridge)	5:20
Guerrilla Betrayed	9:16
You Get Bigger As You Go (*)	13:51
More/Not More (*)	17:41
What About the Bond	22:31
<u>N Cue:</u> "His show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

POLYROCK

SIDE ONE	RUNNING TIME
<hr/>	
<u>Intro:</u>	:48
Green For Go (w/interview bridge)	4:25
Shut Your Face	7:10
#7 (w/interview bridge)	10:01
Romantic Me	14:05
Go West (*)	17:20
Sound Alarm	22:21
<u>Out Cue:</u> "The Polystock radio special will continue following station identification".	

SIDE TWO	RUNNING TIME
<hr/>	
<u>Intro:</u>	
"Welcome back to the Polystock radio Special	:10
No Love Lost	3:05
Your Dragging Feet (*)	8:05
Body Me (*)	10:55
This Song	14:00
Interview Bridge	14:20
Bucket Rider	17:20
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	
	17:48

Please note: (*) indicates drop in segment

RCA RADIO SERIES

HALL & OATES

SIDE ONE

RUNNING TIME

<u>Intro:</u>	1:16
Kiss On My List (*)	5:30
Gotta Lotta Nerve (w/interview bridge)	9:00
United State	12:21
Hard To Be In Love With You (w/interview bridge)	16:01
You've Lost That Lovin' Feeling	21:05
You Make My Dreams	24:10
<u>Out Cue:</u> "The Daryl Hall & John Oates Radio Special will continue after station identification".	

SIDE TWO

RUNNING TIME

<u>Intro:</u>	
"Welcome back to the Daryl Hall & John Oates Radio Special	
How Does It Feel To Be Back	4:50
(w/interview bridge)	
Everytime You Go Away (w/interview bridge)	9:35
Africa	14:11
Big Kids (*)	17:40
Diddy Doo Wop (I Hear The Voices)	21:12
<u>N Cue:</u> "This show is brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

ELLEN SHIPLEY

SIDE ONE

RUNNING TIME

<u>Intro:</u>	1:00
Heart to Heart (w/interview bridge)	4:50
Talk Don't Shout (w/interview bridge)	5:50
Living For The Tenderness	9:33
Solo (*)	10:43
Out Cue: "We will be right back with more of the Ellen Shipley Radio Special right after station identification"	17:43
	21:47

SIDE TWO

RUNNING TIME

<u>Intro:</u>	
"Welcome back to the Ellen Shipley Radio Special	:10
Jamie (w/interview bridge)	3:35
Lost Without Your Love	4:12
Fotogenic (*)	10:20
Promise To Keep (w/interview bridge)	13:47
This Little Girl	17:50
	19:40
N Cue: "This show was brought to you through the courtesy of RCA Records"	23:02

Please note: (*) indicates drop in segment



NAME *Bruce Cockburn*

VOLUME *II*

VOLUME TWO OF A SPECIAL FIVE VOLUME SERIES FEATURING
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND LEN SHIPLEY



A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
BRUCE COCKBURN

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions.

See insert for full sequencing of programs.

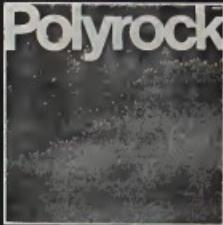


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Executive Producer: Don Weisert
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Volume One Polyrock



Volume Four Daryl Hall & John Oates



Volume Five Hall & Oates



Volume One David Bowie





NAME *Polyrock*

VOLUME *III*

FEATURING AN INTERVIEW WITH PRODUCER PHILIP GLASS
VOLUME THREE OF A SPECIAL FIVE VOLUME SERIES FEATURING
DAVID BOWIE, BRUCE COOKBURN, POLYROCK, GARYL HALL & JOHN OATES AND ELLEN SHIPLEY

Polyrock



Warner Bros./Pompeii

A SPECIAL FIVE VOLUME SET OF RADIO SPECIALS/ THIS VOLUME FEATURING POLYROCK

The RCA Special Series is a collection of radio specials featuring the artists and classics of one of rock's most prominent and popular artists. This series is produced by Thirty One Productions.
See insert for full sequencing of programs.

Values from David Hall & John Orton

Volume Five/Don Henley



RCA

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Executive Producer: Don Warden
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Warren Goss/David Bowie



Warren Goss/David Bowie



Bruce Cockburn
HUMANS



NAME

VOLUME

VOLUME FOUR OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
DARYL HALL & JOHN OATES**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent artists and recording artists. This series is produced by Thirsty Ear Productions. See insert for full sequencing of program.



Volume Four/Daryl Hall & John Oates

Volume One/Patti Labelle



Volume One/David Bowie



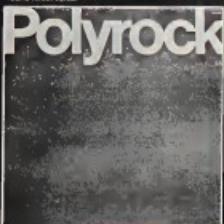
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Executive Producer: Don Warden
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Volume Two/Eric Clapton



Volume Three/Pink Floyd





NAME... *Ellen Shipley*

VOLUME

V

FEATURING AN INTERVIEW CONDUCTED
BY DAVE MARSH OF ROLLING STONE

VOLUME FIVE OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



Volume Two: Ellen Shipley

A SPECIAL FIVE VOLUME SET OF RADIO SPECIALS/ THIS VOLUME FEATURING ELLEN SHIPLEY

The RCA Special Series is a collection of radio specials featuring the words and music of some RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions.
See insert for full sequencing of program.

Volume One: David Bowie



Volume Two: Bruce Cockburn

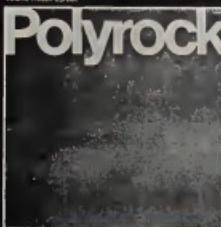


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Executive Producer: Dan Wardell
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Volume Three: Polyrock



Volume Four: Gary Hill & John Golen



599



NAME

Grace Slick

VOLUME

II

A SPECIAL RADIO SERIES FEATURING:

DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DAPYL HALL & JOHN OATES, ELLEN SHIPLEY, GRACE SLICK, AND DON MCLEAN

Volume Seven/Dick McLean

CHARLIE LIGHTHORN / DON McLEAN



Volume One/David Bowie

David Bowie



RCA

SPECIAL • RADIO • SERIES

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions.

See inside for advertising of program.
**THIS VOLUME
FEATURING GRACE SLICK**



Volume Sixteen/Grace Slick

RCA

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Executive Producer: Don Wenzel
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Volume Two/Bruce Cockburn

BRUCE COCKBURN
"HUMAN"



Volume Three/Poison

Polyrock



Volume Four/Gerry Neil & John Oates



Volume Five/Tinie Tempah



PROMOTIONAL ALBUM
NOT FOR SALE

RCA



Through the Hoop with Grace Slick

Track by track answers to questions about each song
on her "Dreams" LP

Side A

Stereo

DJL1-3601-A

1. Dreams
 2. El Diablo
 3. Face to the Wind
 4. Angel of Night
 5. Seasons
 6. Do It the Hard Way
 7. Full Moon Man
 8. Let It Go
 9. Garden of Man
(Contains No Music)
- Producer: Fred Kon. ass
Executive Producer: Don Wardell

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PROMOTIONAL ALBUM
NOT FOR SALE

RCA



Through the Hoop with Grace Slick

The Grace Slick Interview

Side B

DJL1-3601-B

Stereo

- Track 1. Question re: The LP cover
- Track 2. Question re: Touring
- Track 3. Question re: New book
- Track 4. Question re: New "Dreams" LP
- Track 5. Question re: Being a solo act
- Track 6. Question re: Care of voice
- Track 7. Question re: Thanks for being on the show

(Contains No Music)

Producer: Fred Kompass

Executive Producer: Don Wardell

Verve

FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 1

FTS3021

1. NIGERIA: a. Folk Opera b. Egungun—3:50
2. NIGERIA: a. Ibo Dance b. Lagos Police Band—1:57
3. MALI: a. 3-string lute b. 1-string fiddle—2:39
- UPPER VOLTA: c. Song with Jutes
4. SENEGAL: Kora—2:35
5. GHANA:—2:35
- a. Stand up for Jesus
- b. Mammy Wagon
6. CAMEROON: Fon's flutes and drum—1:50
7. CONGO (Kinshasa)—2:55
- a. Swahili plainsong
- b. Two mbiras
8. CONGO (Kinshasa)—:55
- a. Aylongo
- b. Afro-Mogambo

Prod. By Andrew Tracy

Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC.

Made in U.S.A.

Verve FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 2

FTS3021

1. MOCAMBIQUE: Chibudu—2:46
(Shambini) (Ind.)
2. UGANDA: Endongo—2:46
3. UGANDA: Bwoia—2:05
4. UGANDA: a. Amadinda b. Ganga—2:55
(Evaristo Muyinda) (Ind.)
5. ETHIOPIA: 1-string fiddle—3:13
KENYA: Kamba drummers
6. TANZANIA: Stilt Dance—2:27
7. SOUTH AFRICA: Bombing—2:34
LISOTHO: Lesiba
8. BOTSWANA: a. Bushman mbira—2:46
b. Bushman dance

Prod. By Andrew Tracy

Prod. Supervisor, Jerry Schoenbaum

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more fresh hits from
akashic records

1. under the influence
2. natural law
3. Trip Wire(melting tires)
4. A Place to Rise
feat. Granpappy

side

A



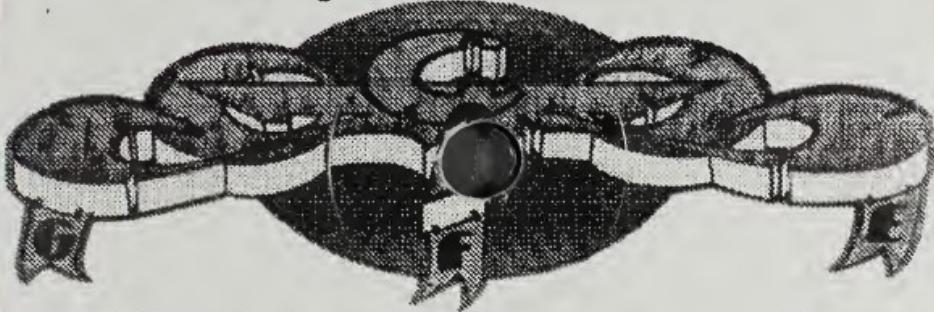
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slactivism

GFE

this side of your album
contains four incredible instrumentals,
all of them tremendous hits you can rock anywhere
great for parties, weddings, mc battles, and strip clubs!!!
www.granolafunk.com



1. Rebuild the Junkyard(truth conquers all)
2. Under the Influence
3. Trip Wire(melting tires)
4. A Place to Rise

(all of the above being Inst.)
super powered bonus track
5. Mr. Deezlee Deluxe

GFF
you sucka's



VERTIGO

SIDE A

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

6360 046
AA 6360 046.1 Y
GEMA

SIDE A (over)

Life Child (Ramases) 6:25
Hello Mister (Ramases) 3:10
And The Whole World
(Sel) 3:44
Quasar One
(Ramases) 6:40
You're The Only One
(Sel) 2:25

ST 33

AA 6360 046.2 Y

SIDE B

Earth People (Ramases) 4:45
Balloon (Ramases) 4:28
Molecular Delusion
(Ramases) 4:05
Dying Swan Year 2000
(Ramases) 0:42
Jesus Come Back
(Ramases/Sel) 5:03
Journey To The Inside
(Ramases) 6:21

Space Hymns
RAMASES
VERTIGO
A PHILIPS RECORD PRODUCT

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**

Starring Ron Ely

Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 1

PART 1

17:21

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

LEO THE LION RECORDS

LEO



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**
Starring Ron Ely
Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 2



1. PART 2 16:10

2. TARZAN'S MARCH 2.50

(Sydney Lee)

Pin-Tar Music, Inc. BMI

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions

Exec. Prod.: Wayne Barker
Recorded & Mixed by

Bill Jolly at Be Jolly Studio, Phila., PA

CHI2006

Side I
33 1/3 RPM
Stereo

SEX OFF YOUR POCKET (vocal) SEX OFF YOUR POCKET (dub)

(Eddie Alexander)
(Eddie A)

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Special thanks to Bobby Daniel

Dist. by Challenger Intanas

1124 South St.
Phila., PA 19147
(215) 765-4995
(215) 829-0637

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions
Exec. Prod.: Wayne Barker
Recorded & Mixed by
Bill Jolly at Be Jolly Studio, Phila., PA
CHI2006

Side 2
33 1/3 RPM
Stereo

PERFECT (vocal) PERFECT (dub)

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BELLEVUE
RECORDS

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ONE

STEREO
KLG 82284

1. WALK ON THE MILD SIDE 3:42
GRAHAM - REED - TRACKMAN
2. BURGER GOD 4:49
GRAHAM - TONY GUDONIS
3. WIPEOUT! 1:04
WHO CARES?
4. THERE IS NO FOURTH SONG
NOBODY

BOOKING INFO: WRITE P.O. BOX 771, LANGHORNE, PA. 19047

BELLEVUE
RECORDS

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ORDER
OF FRIES

STEREO
KLG 82284

1. LET'S CALL IN SICK 3:11
CLARK - GRAHAM - TONY GUDONIS
2. NUNS! 3:40
GRAHAM - TONY GUDONIS
3. WHAT DO YOU WANT TO DO TONIGHT? 5:41
GRAHAM - CLARK

BOOKING INFO: WRITE P.O. BOX 771, LANGHORVE, PA 15047

PROTO

128

THE PROTO RECORD COMPANY®

**SIDE A
45 RPM**

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I WANNA GROOVE (6.10)

(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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PROTO

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**SIDE AA
45 RPM**

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I WANNA GROOVE (Instrumental) (6.00)
(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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Vinylmania Jazz

Presents

T U B A

1. BACK TO THE ONE - 6:23
2. GIVE IT BACK - 6:07

(Collins, St. Bean, Martin)

Side A

33 $\frac{1}{3}$ RPM

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean
Additional Cats
Bass - Stro
Trumpet - James Smith
Background Vocals
*Vicki Bell, *Robin Trella
Add'l. Prod. and Turntables
*Chillfreez

*Produced by-R. Grappone/D. Martin
for COOKIN' WITH GAS PRODUCTIONS
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

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Vinylmania Jazz

Presents

TUBA

3. BACK TO THE THREE MIX - 3:50
4. GIVE IT BACK - Instrumental - 6:24

(Collins, St. Bean, Martin)

Side B

33 $\frac{1}{3}$ RPM

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean
Additional Cats
Bass - Stro
Trumpet - James Smith
Background Vocals
 *Vicki Bell, *Robin Trella
Add'l. Prod. and Turntables
*Chillfreez

*Produced by-R. Grappone/D. Martin
for COOKIN' WITH GAS PRODUCTIONS
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

Cookin' With Gas Productions (ASCAP)
Little Charles Music (BMI)
copyright 1994

VMJ-2

CDJ Records
Fax (212) 463-9586

GNP CRESCE NDO

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE
Composed and Conducted by
RUSSELL GARCIA

SIDE I

GNPS 8008
STEREO

1. MAIN TITLE/CREDITS 1:55; 2. LONDON 1900 (Filby's Theme) 2:40;
3. TIME MACHINE MODEL 0:47; 4. THE TIME MACHINE 1:57;
5. QUICK TRIP INTO THE FUTURE 2:43;
6. ALL THE TIME IN THE WORLD 0:33;
7. BEAUTIUL FOREST/THE GREAT HALL 2:10;
8. FEAR 1:31; 9. WEENA (Love Theme) 1:46; 10. RESCUE 2:08; 11. REMINISCING 2:12;
12. MORLOCKS 2:24;
13. END TITLE (Reprise) 1:16

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and Galaxy Films, Inc.

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CRESCE
ENDO

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE
Composed and Conducted by
RUSSELL GARCIA

SIDE II

GNPS 8008
STEREO

1. FIGHT WITH THE MORLOCKS 3:33;
2. TIME TRAVELER 2:26; 3. ESCAPE 3:31;
4. PRAYER/OFF AGAIN 1:41;
5. TRAPPED IN THE FUTURE 2:18;
6. LOVE AND TIME RETURN 2:33; 7. END TITLE 2:13;
8. ATLANTIS, THE LOST CONTINENT (Overture): 6:59
[Main Title/Credits, Love Theme,
Night Scene, Submarine, End Title]

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and Galaxy Films, Inc.
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SWAR



SIDE ONE

45 RPM

J6070-A

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by:
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

SWAR



SIDE TWO

INSTRUMENTAL
Lead Guitar — Freddy Barnes

45 RPM

J6070-B

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 1

Teez Records
© 1994 Teez Music (ASCAP)

1. Keep it Up (Club Mix) (Featuring Valera Thorpe)
(Darrell Thorpe) 4:58
2. Keep It Up (Radio Mix)
(Darrell Thorpe) 5:08
3. Keep It Up (Late Night)
(Darrell Thorpe) 4:43

Arranged and produced by Darrell Thorpe
Recorded at Gold Key Studios

Engineered and mastered by Bob Grosso, Vince Pierre
Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 2

1. Distraction
(Darrell Thorpe) 4:42
2. Tell Me (Featuring Cheryl Thorpe)
(Cheryl Thorpe / Darrell Thorpe) 4:51
3. One Less Bell To Answer * (Featuring Cheryl Thorpe)
(B. Bacaharach / H. David) 3:04
4. One Less Bell To Answer (Instrumental) *
(B. Bacaharach / H. David) 3:04

Teez Records
© 1994 Teez Music (ASCAP)
except * © 1994 Blue-Seas Music

Arranged and produced by Darrell Thorpe

Recorded at Gold Key Studios

Engineered and mastered by Bob Grosso, Vince Pierre

Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

ILA005 - POSTHUMAN

A1: BEAT DOWN

A2: INSIDE YOU

B1: WE ARE THE CITY

No. 250 of 303

I
LOVE
ACID

DISTRIBUTED BY JUNO
MANUFACTURED IN THE EU





**SOUNDS OF SYNANON
THE PRINCE OF PEACE**

BN 26475



**SIDE 1
XSB 150400**

1. ARISE, SHINE
 2. THE PRINCE OF PEACE
 3. NOW IT CAME TO PASS
- G. Dykes-

**PRODUCED BY LOU JACKSON
Arranged by Greg Dykes**

"EPIC, MARCAS REG T.M. PRINTED IN U.S.A.



SOUNDS OF SYNANON THE PRINCE OF PEACE

BN 26475

SIDE 2
XSB 150401

1. QUIET SKY
 2. SHEPHERDS
 3. I WILL GREATLY REJOICE
- G. Dykes-

PRODUCED BY LOU JACKSON
Arranged by Greg Dykes

EPIC MARCAS REG. T.M. PRINTED IN U.S.A.

MEMORIES AUX BRUXELLES
PRESENTED BY ALEXANDER LASZLO

SIDE 1
LP12-112

*the
unlimited*



*high fidelity
sound*

CARLTON

OFFICIAL MARCH OF THE WORLDS FAIR
(Leeman)

MUSIC FROM THE BELGIUM CONGO
CARILLON MUSIC OF THE DUTCH PAVILION
MUSIC FROM THE JAPANESE PAVILION
MARCH FROM THE GERMAN PAVILION

MEMORIES FROM ITALY
(Rossini)

CARLTON RECORD CORPORATION • MADE IN U.S.A.



Danelion
Music Co
(BM)

Time: 3:50

VOCAL

INSTRUMENTAL

Time: 3:38

Produced by
Isaac
Richardson II
for Infinity
Productions Inc

(BASED ON "YES I'M READY")

ARE YOU READY
(Barbara Mason)

FOURTH AVENU

GARDEN CITY RECORDS INC.
South Orange, N.J.

MADE IN U.S.A.



BLACK POETS

SIDE 1
33 1/3 RPM
STEREO
HAL 12468



三三三一

"IT JUST DON'T FAZE ME"

- 1. Single Version (4:25) • 2. Remix (5:57)
3. Jackin' 4 Da 1 Loop (4:27)**

(W. Davis)

PRODUCED by #1 SCOTT WALKER, #2 D.J. MIZ &
#3 BLACK POETS, SCOTT WALKER & WALLACE DAVIS
SINGING by CAROL HILL

ENGINEERED by D.J. MIZ except #1 BY SCOTT HERZOG

MIXED by #1 WALLACE DAVIS, #2 D.J. MIZ &

WALLACE DAVIS & #3 BLACK POETS &

EXECUTIVE PRODUCER: WALLACE DAVIS

© 1993 4x4 Records

Made in USA



RECORDS

BLACK POETS

SIDE 2
33 1/3 RPM
STEREO
HAL 12468



"DA HAND THAT ROB'S THE CRADLE"

1. Mo' PUnch-Street Version, Vocal (4:19)
2. Mo' PUnch-Radio Edit, Vocal (5:04)
3. Mo' PUnch, Instrumental (4:05)

(W. Davis)

PRODUCED by BLACK POETS • CO-PRODUCED by D.J MIZ

ENGINEERED by D.J. MIZ

ORIGINALLY RECORDED by SCOTT HERZOG

MIXED by BLACK POETS & D.J MIZ

PUBLISHED by JAMES-WALLACE PUBLISHING CO. (BMI)

© 1993 4x4 Records

Made in USA

DISTRIBUTED BY HOT PRODUCTIONS • 7380 SW 48 ST • MIAMI, FL 33155



STU 211
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 1
STEREO

THE MIGHTY POPPALOTS

1. WE'RE COMIN' OUT (Radio) 4:02
(S. Durham, C. Jefferies)
2. WE'RE COMIN' OUT (Instr.) 4:51

Recorded and Mixed at "THE STUDIO"

 Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by

Nimi/Special thanks Andre Johnson-(Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD. 20745 (301) 839-8967



STUDIO RECORDS

STU 212
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 2
STEREO

THE MIGHTY POPPALOTS

1. WE'RE COMIN' OUT (Reg. Ver.) 5:39
(S. Durham, C. Jefferies)

Recorded and Mixed at "THE STUDIO"

Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by

Nimi/Special thanks Andre Johnson (Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) #39-8587

egil_music

TAKEN FROM THE MIX _ COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

33 1/3 RPM

PRIORITY
RECORDS



1. BOW WOW WOW:

"Eastern Promise" (Dub Pistols vs. Bow Wow Wow Mix) (4:30)

2. BOW WOW WOW:

"Eastern Promise" (Dub Pistols Remix) (3:27)

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SPRO 81214

egil_music

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE B

33 1/3 RPM



PRIORITY
RECORDS

GROOVE
RADIO
INTERNATIONAL

1. BOW WOW WOW:

"Eastern Promise" (Radio Mix) (3:37)

2. PURPLE PLANET:

"Paper Plane" (Ice On The Wings Remix) (7:37)

===== LIMITED EDITION =====
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SPRO 81214

KEELS

"YOUNG, FRESH, N' NEW"

Produced by The Neptunes for Star Trek Entertainment

From her forthcoming album "Wanderland"

*Additional production and remix by Timo Maas/Martin Buttrich
at Time Tools Studios Hanover, for Hope Management Ltd.

7087 6 16197 1 3

Side A 1. Timo Maas Remix
(Full Vocal)* 7:08

2. Album Version 4:37

Side B 1. Album Version
(Instrumental) 4:37

2. Timo Maas Dub* 8:48

Virgin

Kelis

Side A

7087-6-16197-1-3

Stereo

33 1/3 rpm

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Young, Fresh n' New

1. Timo Maas Remix (Full Vocal) 7:08

2. Album Version 4:37

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Virgin

Kelis

Side B

7087-6-16197-1-3

Stereo

33 1/3 rpm



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Not For Sale

Young, Fresh n' New

1. Album Version (Instrumental) 4:37

2. Timo Maas Dub 8:48

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Khaled
From The CD "Kenza"

ARK 21

MONDO MELODIA
186 830 045 1
12" Promo

Side A
www.ark21.com

"Nissi Nissi" (Man City Remix)
"Nissi Nissi" (Global Beat Mix)

Cheb Mami
From The CD “Meli Meli”

ARK 21
MONDO MELODIA
186 830 045 1
12" Promo

Side B
www.ark21.com

“Parisien Du Nord” (Remix)
“Marseillais Du Nord” (Remix)

B*WITCHED

"BLAME IT ON
THE WEATHERMAN"

SPECIAL
PROMO ONLY 12"

Features remixes by:

CHICANE
and
AMEN UK

from the
PLATINUM album,
B*WITCHED

EAS 42607-S1

B★WITCHED

BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS). ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSALIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS).

1. AMEN UK CLUB MIX* (7:10)

2. CHICANE VOCAL EDIT** (5:01)

SIDE ONE
EAS 42607/XSS 42607 A
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MOTHERSHIP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
"REMIX AND ADDITIONAL PRODUCTION BY AMEN AT AMEN STUDIOS
REPRESENTED BY ALCHEMY 0171 203 0200

"REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B★WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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gloworm

B★WITCHED

BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS). ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYsalis Music (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS).

1. CHICANE VOCAL REMIX** (7:06)
2. ORCHESTRAL VERSION (3:31)



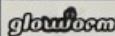
SIDE TWO
EAS 42607/XSS 42607 B
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MOTHERSHIP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B★WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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THE TOASTED ALMONDS

Featuring
Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



C H O I C E S
RECORDS

- C - H - O - I - C - E -
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 ,

1. 2RAGGAMUFFIN (Extended Remix) 6:34
2. 2RAGGAMUFFIN (Sweet Mix) 4:09
3. 2RAGGAMUFFIN (Accapella) 3:09

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

*PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE*

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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*MANUFACTURED BY: CHOICE RECORDS
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Commack, N.Y. 11725*

-C-H-O-O-I-C-E-

R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 9

1. 2RAGGAMUFFIN (Hot Single Mix) 4:28
2. 2RAGGAMUFFIN (Pancake Mix) 4:22
3. 2RAGGAMUFFIN (Dub Mix) 6:23

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

*PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE*

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THE TOASTED ALMONDS

Featuring
Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



C H O I C E S
R E C O R D S



7 30493-1007-1 ,

R - C - H - O - I - C - E -
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE
CH-31007-1

STEREO
33 1/3 RPM

1. 2RAGGAMUFFIN (Extended Remix) 6:34
2. 2RAGGAMUFFIN (Sweet Mix) 4:09
3. 2RAGGAMUFFIN (Accapella) 3:09

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

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R E C H O O I C D E S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO
CH-31007-1

STEREO
33 1/3 RPM

1. 2RAGGAMUFFIN (Hot Single Mix) 4:28
2. 2RAGGAMUFFIN (Panake Mix) 4:22
3. 2RAGGAMUFFIN (Dub Mix) 5:00

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

*PRODUCED BY: NIGEL HOLLAND,
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SIDE 1
STEREO

NBS-018
(NBS-AL-018)

PHIL SEYMOUR

SURRENDER 3:07
-Tom Petty-

Skyhill Publishing Co., Inc. (BMI)
Taken from the Boardwalk LP,
PHIL SEYMOUR 2, NB1-33252
Produced by Richard Podolor for
Richard Podolor Productions, Inc.

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Records, Inc.

MANUFACTURED BY BOARDWALK RECORDS, INC., A DIVISION OF THE BOARDWALK ENTERTAINMENT COMPANY, LOS ANGELES, CALIFORNIA

MOBY

"Why Can't It Stop" (5.50)

As featured on the Soundtrack,
"HACKERS 3"

Music from and Inspired by the Original Motion Picture "HACKERS"

Available on Edel America Records



**Side A
45 RPM**

LC 1666

EDL-SI-PR11

Produced, Written and Recorded by Moby
Published by Warner/Tamerlane / Little Idiot Music (BMI)

Courtesy of Trophy Records

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Edel America website <http://www.edelamerica.com>

Songs available on the soundtrack

"HACKERS 3"

Music from and inspired by
the Original Motion Picture "HACKERS"

Available on
Edel America
Records
This side blank



1. Moby "Why Can't It Stop"
2. BT "Godspeed (BT Edit Mix)"
3. Fluke "Absurd (Whitewash Mix)"
4. Cloak "Quiet Then"
5. Monkey Mafia "I Am Fresh"
6. Carl Cox "Phuture 2000"
7. Orbital "An Fhomhair"
8. Phunk Data "Fashion (Ian Pooley Mix)"
9. John Lydon "Psychopath (Leftfield Mix)"
10. Cirrus "Stop & Panic"
11. Chicane "Strong In Love"
12. Brooklyn Bounce "Hack The Planet"
13. Music Composed by Simon Boswell "Diskette"
14. Music Composed by Simon Boswell "Launch DiVinci"



Vol. 8

HH 407A

- 1. Do The James 3:47**
Super Lover Cee & Cusa Nova Rud
- 2. Soul Man 3:28**
Issy Ice & DJ Majesty
- 3. Soul Man 3:28**
Instr.



Vol. 8

HH 407B



- 1. Caught Up 4:08**
Chubb Rock
- 2. Double Hucy Skit 3:52**
De La Soul
- 3. Step Up Front 4:12**
Positive K.

9-27-02

Snap-Rhythm Is A Dancer 2002
W# 165113
SNAP001

FOLK

132-

CHECK THIS OUT
"RHYTHM IS A DANCER"





VUCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jaini and
Larry Davis
Time: 5:18

SIDE A
V-513
TraBon Music
(BMI)

ONE MORE CHANCE
(FRANK BONNER)

OUT OF HEAR
INTRODUCING TAJI

Vuocolo Records
© 1970 - A Division Of
East Point, GA 30344



VUCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jahl
Engineered by
Jim Zumpano

SIDE B
V-626
TraBon Music
(BMI)
Olé Jahn Music

FRONT ROW
(A. Jahn and F. Bonner)
OUT OF HEAR

Vuocolo Records 2170 - 9 Pinetree Dr., East Point, GA 30344

Todd Hobin band

VRIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA9140 • 1978

STEREO
AA9140

SIDE
ONE

1. ROCK MY SOUL (T. HOBIN - 3:54)
2. LOVE IS MUSIC
(B. FOWLER - D. MONTCRIEFF - 4:07)
3. WHERE IS SHE NOW (T. HOBIN - 4:26)
4. HEY, GOD (T. HOBIN - 4:12)
5. EVERYBODY'S GOT A
SONG TO SELL
(T. HOBIN - 4:29)

Todd Hobin band

VRIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA9140 • 1978

STEREO
AA9140

SIDE
TWO

1. NEW YORK COUNTRY SONG (T. HOBIN - 3:22)
2. I HATE YOU (A LOVE SONG) (T. HOBIN - 4:58)
3. WHEN IT'S OVER (T. HOBIN - 3:28)
4. GOOD-BYE (T. HOBIN - 3:45)
5. I WANT TO BE
LIKE HIM
(T. HOBIN - 4:50)



SIDE A
33 1/3 RPM

BG 102-A
STEREO

BERNARDO

"WHY DID YOU QUIT ON ME?"

BERNARDO, V. JINETE, DIEGO PAUL, A. RABINOWICH
IN. DELIRIUM PUBLISHING (BMI)

Produced By:

FRANK LORDS & MISTER D.
Executive Producer: BLACK



DIZI ENTERPRISES
SPINNIN' HARD RECORDS
1701 N.E. 115th St. Suite 45A
N. Miami, Fla. 33181
Ph. (305)893-SONG
FAX: (305)552-0184

Keyboards & Drum Machines
Arranged & Performed By:
MISTER D.

Latin Percussion
Arranged & Performed By:
FRANK LORDS
Lead Guitar Solo
MANDY RUA
Rhythm Guitar
RUDY GIL

1. "ENGLISH RADIO"
2. "SPANISH RADIO"
3. "INSTRUMENTAL"
4. "POESIA"



SIDE B
33 1/3 RPM

BG 102-B
STEREO

BERNARDO

"ME ABANDONASTE"

BERNARDO, F. LORDS, DIEGO PAUL
IN. DELIRIUM PUBLISHING (BMI)

Background Vocals By:
"J. C. & THE DAISY BUNCH"
Who Are:
ENRIQUE "J.C." ESTRADA
DELSY, RUDY GIL,
LISA McDOWELL,
BRIGETTE BARDEAX
TONY CRUZ
KATIE SALVODY
MISTER D.
PAMELA MOORE

Recorded At:
SOUND BOOTH
Recording Hialeah, Fla.
Engineer:
FRANK MIRET
Additional Overdubs & Mixing
INTERNATIONAL SOUND
North Miami, Fl.
Engineer: NEIL CASE
Asst. Eng. and Edits
"GREAT SCOTT"
Mastering: FULLERSOUND

1. "LATIN ALT."
2. "PERCA-MIX"
3. "CLUB"



FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-A

NOT
FOR SALE
6:42

Intro: 23
End: Fade

33 1/3 RPM

CHARLIE HUSTLE

(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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Manufactured and Distributed by RCA Records • Printed in U.S.A.



FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-B

NOT
FOR SALE
3:57

Intro: 15
End: Fade

33 1/3 RPM

MAGIC AGAIN
(Neal-Glabman)

PAMELA NEAL

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PROMO
COPY



ROMAN

CP 100-1
SIDE A
33 1/3 RPM
© 1992

Club Version: 5:02
Radio Version: 3:48

"INSANE"

(R. ROMAN)

Executive Producer: J. L. BRACERO
Produced by: R. ROMAN
Co-produced by: P. COS
Published by:
N.Y. FLA PUBLISHING (BMI)
Mixed & Recorded by:
M. MARRO
Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach FL 33416



ROMAN

CP 100-1
SIDE B
33 1/3 RPM
©P 1992

Dub Mix: 3:45
Beats: 3:10

"INSANE" (R. ROMAN)

Executive Producer: J. L. BRACERO
Produced by: R. ROMAN
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Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416

Victor

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner

Productions in Association

with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Jack Faith



Side A

PD-11923

PD-11923-A

5:45

33 1/3 RPM

Stereo

NOW I'M FINE

(from the "Prime Time" album, AFL1-3477)
(L.R. Hanks-Z. Grey)

tryng Music, Inc./Medad Music, BMI

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© 1960 RCA RECORDS

Victor

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner
Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Tom Tom 84



Side B

Stereo

PD-11923

PD-11923-B

2:47

33 1/3 RPM

LOVE'S IN COMMAND

(from the "Prime Time" album, AFL1-3477)
(M. Wright-D. Wright)

Zalen Music/Irving Music, Inc., BMI

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© 1960 RCA RECORDS

Casablanca

Produced by Roy Freeland

STEPHANIE MILLS

33 1/3
STEREO
SIDE A

880 445-1
84 CS 771

EDGE OF THE RAZOR (DANCE MIX) — 6:30

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

©1984 PolyGram Records, Inc.

53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC.

810 SEVENTH AVENUE/NEW YORK, N.Y. 10019



Casablanca
Beach and Flamingo

STEPHANIE MILLS

33 1/3
STEREO
SIDE B

880 445-1
BS

EDGE OF THE RAZOR (DUB MIX) — 3:59

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

ROUGH TRADE — 3:49

(Pat Leonard/Keithen Carter/Hawk Wolinski)

Produced by "Hawk"

Executive Producer: Stephanie Mills

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

Johnny Huma Music/St. Winevelyn Music/Overdue Music/

WB Music Corp./Outer Snake Music/Hoodoo Music (ASCAP)

© 1984 PolyGram Records, Inc.

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10019
NEW YORK, N.Y. 10019

GRAND OLE OPRY

PROGRAM NO. 193

Side A

(SO: 2635)

PRODUCED BY
WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

GRAND OLE OPRY

PROGRAM NO. 193

Side B

(50-2636)

PRODUCED BY

WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

CADET

RAMSEY LEWIS
MAIDEN VOYAGE



Side 1
W4RS-4181

#16982
STEREO

1. MAIDEN VOYAGE – Herbert Hancock/Hancock Music, BMI
2. MIGHTY QUINN (QUINN THE ESKIMO)
Bob Dylan/Dwarf Music, ASCAP
3. SWEET RAIN – Mike Gibbs/On Stage Music, BMI
4. LADY MADONNA
Lennon & McCartney/Maclen Music, BMI
5. DO YOU KNOW THE WAY TO SAN JOSE
Bacharach & David/Jac & Blue Seas, ASCAP
6. ODE – Charles Stepney/
Ramsel Pub., BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET

RAMSEY LEWIS
MAIDEN VOYAGE



Side 2
W4RS-4182

#16983
STEREO

1. LES FLEUR – Charles Stepney/Ramsel Pub., BMI
2. SINCE YOU'VE BEEN GONE
Franklin & White/14th Hour & Cotillion, BMI
3. IN THE HEAT OF THE NIGHT (from the United Artists motion picture) – Quincy Jones/United Artists Music, ASCAP
4. AFRICAN BOOGALOO TWIST
Cleveland Eaton/Ramsel Pub., BMI
5. ONLY WHEN I'M DREAMING
Charles Stepney & Alex Dino/Ramsel, BMI
6. ETERNAL JOURNEY – Charles Stepney & Ramsey Lewis/Ramsel, BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

strings

RECORDS

NASHVILLE 709

DON BARNES

SIDE ONE

DRP 7760
(92 SJS)

1. QUEEN OF THE SILVER DOLLAR 3:29
(Shel, Silverstein) Evil Eye Music, Inc. BMI
2. LOOKIN FOR LOVE 3:10
(Wanda Mallette & Patt; Ryan; & Bob Morrison)
Southern Nights Music ASCAP
3. 1959 3:10
(Gary Gentry) Taylor -Watts Music BMI
4. MISERY AND GIN 2:35
(J. Durrill & S. Garret) Peso Music &
Bronco Music BMI
5. THE BOOK OF YOU AND ME 2:36
(Pam Rose & Mary Ann Kennedy &
Don Goodman) Window Music BMI

D/B Talent, P.O. Box 614, Frederick, MD 21701

Strings

RECORDS

NASHVILLE 709

DEBBIE WILLIAMS

SIDE TWO

DRP 7760
(92 SJS)

1. COUNTRY MUSIC MAKES MY DAY 2:07
(Debbie Williams) U-Pick-M Music BMI
2. WE MUST HAVE BEEN OUT OF OUR MINDS 2:29
(Melba Montgomery) Glad Music BMI
3. SOMEBODY'S KNOCKIN' 2:44
(Ed Penny - Jerry Gillespie)
Chiplin Music & Tri-Chappell Music Co. ASCAP/SESAC
4. DO THAT TO ME ONE MORE TIME 3:30
(Toni Tennille) Moonlight & Magnolias Music BMI
5. I NEVER KNEW 3:16
(Debbie Williams) U-Pick-M BMI

D/B Talent, P. O. Box 614, Frederick, MD 21701

RCA VICTOR



THE ED AMES ALBUM

LSP 2944
(RPRS-4157)

SIDE 1

- 1—IT'S MAGIC (from the Warner Bros. film "Romance on the High Seas") (Cahn-Styne)
 - 2—GIGI (Lerner-Loewe)
 - 3—LOVE IS HERE TO STAY (from the MGM film "An American in Paris") (G. Gershwin-I. Gershwin)
 - 4—CAN'T GET OUT OF THIS MOOD (Loesser-McHugh)
 - 5—I'VE GROWN ACCUSTOMED TO HER FACE (from "My Fair Lady") (Lerner-Loewe)
 - 6—STRONG AS A MOUNTAIN (J. Marks)
- 1, 2, 5, 6. Arranged and conducted by Marty Manning
3, 4. Arranged and conducted by Frank Hunter

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STEREO DYNAGROOVE

RCA VICTOR



THE ED AMES ALBUM

LSP 2944
(RPRS-4158)

SIDE 2

- 1—YOU WILL WEAR VELVET (Cross-Cory)
- 2—WILLOW WEEP FOR ME (A. Ronell)
- 3—BUT BEAUTIFUL (Burke-Van Heusen)
- 4—MONICA (Love theme from "The Carpetbaggers")
(Shuman-Bernstein)
- 5—WHAT NOW MY LOVE (Becaud-Sigman)
- 6—FLY ME TO THE MOON (B. Howard)
- 1, 3, 4, 6. Arranged and conducted
by Marty Manning
- 2, 5. Arranged and conducted
by Frank Hunter

STEREO DYNAGROOVE

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHI KEINE UNERLAUBTE VERTVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SEND

Thick As A Brick

Thick As A Brick, Part I

(Ian Anderson/Gerald Bostock) 22:31

Arranged and performed by Jethro Tull

Produced by Ian Anderson

Original Publisher: Chrysalis Music Ltd./

Ian Anderson Music Ltd.

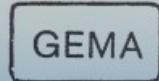
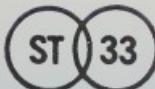
Local Publisher: Rudolf Slezak

Musikverlag G.m.b.H.

6307 502

AA 6307 502.1 Y

Made in Germany



Chrysalis

RHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIHI KEINE UNERLAUBTE VERTVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SEND

Thick As A Brick

Thick As A Brick, Part II
(Ian Anderson/Gerald Bostock) 21:05

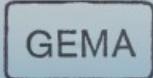
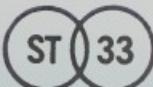
Arranged and performed by Jethro Tull

Produced by Ian Anderson
Original Publisher: Chrysalis Music Ltd./
Ian Anderson Music Ltd.
Local Publisher: Rudolf Slezak
Musikverlag G.m.b.H.

6307 502

AA 6307 502.2 Y

Made in Germany



Chrysalis

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

1. ON BROADWAY

Mann-Weil-Leiber-Stoller SAMPLE COPY
NOT FOR SALE



2. A HARD DAY'S NIGHT
Lennon-McCartney
3. REZA
Lobo-Guerra
4. DON'T THINK TWICE
Bob Dylan
5. KING KONG
Nino Tempo
6. MY RESOLUTION
Eddie Cano

(C12313)

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

1. CALL YOUR D
David Troncoso

Folio 5000
SAMPLE COPY
NOT FOR SALE



2. FOR WHOM THE BELL TOLLS
Victor Young
3. INSENSATEZ
Jobim-de Moraes
4. ADIOS CORAZON
Eddie Cano
5. HIS GROOVE
Cano-Troncoso
6. HIP STREET
A. LoTempio

(C12314)

Millennium®

Bruce Cockburn Radio Special Volume II

DJL1-3830-A

33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Millennium®

Bruce Cockburn Radio Special Volume II

DJL1-3830-B

33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

Victor

RCA



Polyrock Radio Special
Volume III

Side A Stereo

DJL1-3831-A
33 1/3 RPM

NOT FOR SALE

Featuring an interview with
Producer Philip Glass

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

TM(s)® RCA Corp. — MADE IN U.S.A.

Victor

RCA



Polyrock Radio Special
Volume III

Side B Stereo

DJL1-3831-B
33 1/3 RPM

NOT FOR SALE

Featuring an interview with
Producer Philip Glass

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

TM(s)® RCA Corp. —MADE IN U.S.A.

Victor

RCA



Hall & Oates
Radio Special
Volume IV

Side A Stereo

DJL1-3832-A
33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirsty EM
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA



Hall & Oates
Radio Special
Volume IV

Side B Stereo
DJL1-3832-B
33 1/3 RPM

NOT FOR SALE

LIMITED EDITION

Produced by Peter Gordon, Thirfty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

TM(s)® RCA Corp.—MADE IN U.S.A.

Victor

RCA

Ellen Shipley
Radio Special
Volume V



()
NOT FOR SALE

) Side A Stereo

DJL1-3833-A
33 1/3 RPM

Featuring an interview conducted by
Dave Marsh of Rolling Stone

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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Victor

RCA

**Ellen Shipley
Radio Special
Volume V**



NOT FOR SALE

**Featuring an interview conducted by
Dave Marsh of Rolling Stone**

LIMITED EDITION

**Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)**

Side B Stereo

**DJL1-3833-B
33 1/3 RPM**

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RCA



Grace Slick
Radio Special
Volume VI

Side A
DJL1-3923-A

Stereo

Limited Edition

Produced by Peter Gordon,
Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058

Victor
NOT FOR SALE

RCA

Grace Slick
Radio Special
Volume VI



Side B
DJL1-3923-B

Stereo

Limited Edition
Produced by Peter Gordon,
Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058

T h r o u g h t b e H o o p w i t h
G R A C E S L I C K K

A radio interview album in which
Grace discusses the songs
on her RCA release "Dreams"
And talks about her life and career
You are the interviewer

G R A C E S L I C K

DREAMS



RCA
DJL1-3601

NOT FOR SALE
DEMONSTRATION



SIDE A

*Track-by-track answers
to questions about each
song on her "Dreams" LP**

1. *Dreams* (1:12)
 2. *El Diablo* (0:17)
 3. *Face to the Wind* (2:14)
 4. *Angel of Night* (1:12)
 5. *Seasons* (1:43)
 6. *Do It the Hard Way* (1:00)
 7. *Fall Moon Man* (1:10)
 8. *Let It Go* (1:02)
 9. *Garden of Mann* (1:12)

*The sequence of questions on Side A follows the sequence of songs on "Dreams" (AFL1-1544).

SIDER

The Grace Slick Interview

- Track 1. Question re: The LP cover* (1:11)
Track 2. Question re: Touring (1:09)
Track 3. Question re: New book (1:18)
Track 4. Question re: "Dreams" LP (1:19)
Track 5. Question re:
Being a solo act (1:01)
Track 6. Question re:
Care of voice (0:30)
Track 7. Thanks for being
on the show...
Part 2 (0:00)

G u i d e S c r i p t f o r T h e I n t e r v i e w L P

*T b r o u g h t b e H o o p w i t h
G R A C E S L I C K K*

SIDE A

Question 1: "Dreams" (Composed by Sean Delaney)

Suggested
D.J. Intro:
Can we start by talking about the title track "Dreams" and
Sean Delaney who wrote the song. Gene Simmons had
something to do with it—it didn't begin how did it happen?

Track 1 Grace Talks about "Dreams"

Answer (1:32): "I was talking to Gene Simmons
..... that is the round-about way it happened!"

Question 2: "El Diablo" (Composed by Gary Gegan)

Suggested
D.J. Intro:
Grace, you wrote five songs on this album. Scott Zito wrote
two, then there's one from Sean Delaney and there's "El
Diablo"—a song with a definite Spanish influence—from
Gary Gegan, who is he? (*Pronounced GAYGAN*)

Track 2 Grace Talks about "El Diablo"

Answer (0:37): "Gary Gegan is the son of a friend of mine
..... so I loved it."

Question 3: "Face to the Wind" (Composed by Scott Zito)

Suggested
D.J. Intro:
Let's talk about the third song on the LP "Face to the Wind"—
who wrote that?

Track 3 Grace Talks about "Face to the Wind"

Answer (2:14): "'Face to the Wind' must have had a fast life."

Question 4: "Angel of Night" (Composed by Scott Zito)

Suggested
D.J. Intro:
"Angel of Night" is Scott Zito's song about night people . . . I
find that when listening to it I'm intrigued by the nocturnal
magic of the song but there's also an element of caution in it—it
isn't there?

Track 4 Grace Talks about "Angel of Night"

Answer (0:32): "Yeah, 'Angel of Night' is the point before you overdo it
..... it's just before the person decides to overdo it."

Question 5: "Seasons" (Composed by Grace Slick)

Suggested
D.J. Intro:
Side A of the album ends with a song that is really a
departure in style for you—it's a big production number with a
decidedly Russian influence called "Seasons"—could you tell
us how it came about?

Track 5 Grace Talks about "Seasons"

Answer (1:43): "It started off
End: looking at it the way children do would carry you
a lot further."

Question 6: "Do It the Hard Way" (Composed by Grace Slick)

Suggested
D.J. Intro:
"Do It the Hard Way" is the next one—and it could be said
that you did.

Track 6 Grace Talks about "Do It the Hard Way"

Answer (1:00): "Ahhh—now here's where we get personal
End: a real good dose of being stubborn."

Question 7: "Full Moon Man" (Composed by Grace Slick)

Suggested
D.J. Intro:
"Dream" contains many of your own compositions. "Full
Moon Man" is one of them—is this a new song and is it about
anyone in particular?

Track 7 Grace Talks about "Full Moon Man"

Answer (1:30): "Full Moon Man" is about 2½ years old
End: as I come to doing a ballad."

Question 8: "Let It Go" (Composed by Grace Slick)

Suggested
D.J. Intro:
"Let It Go" is one of the new songs you wrote for the "Dreams"
album—tell us a little about it!

Track 8 Grace Talks about "Let It Go"

Answer (1:02): "Let It Go" is the position
End: so mainly that's what this song is about."

Question 9: "Garden of Man" (Composed by Grace Slick)

Suggested
D.J. Intro:
Grace this is kinda hard to pin down but I detect an Eastern
and even religious influence in your song "Garden of Man."

Track 9 Grace Talks about "Garden of Man"

Answer (1:32): "Yeah—that sort of less
End: this is where I landed, using that imagery."

END OF SIDE A

SIDE B

THE GRACE SLICK INTERVIEW

Suggested D.J. We have in front of us the cover of your new LP "Dreams," which shows you putting yourself through a hoop or maybe levitating—or—what are you doing Grace?

Track 1 Cover Question

Answer (1:43): "Well that fits into the End: what the cover is!"

Suggested D.J. Are you going to go on tour performing songs from "Dreams"? Question 2: I did hear talk that you were going to make 2 LPs in 1980 and then tour?

Track 2 Touring Question

Answer (1:09): "Yeah, that's the idea so far End: shoot it out so that everyone can see it!"

Suggested D.J. There's a new book "Grace Slick The Biography" by Barbara Rivers, which says, and I quote "... I told them I wanted to know myself and handle myself. I wanted to be able to change instead of perpetuating this hunkie I had created named Grace Slick"—did you in fact say that?

Track 3 New Book Question

Answer (0:18): "Probably End: and it sure went on a long time."

Suggested D.J. Let's talk about the present and this new LP "Dreams"—are Question 4: you pleased with the way it's turned out?

Track 4 Discusses New "Dreams" LP

Answer (1:19): "I'm constantly amazed at the way this record has gone End: for whatever the question was you asked me."

Suggested D.J. Is it strange being on your own and not having five other people knocking on the dressing room door—saying "You're on"?

Track 5 Question Re: Being a Solo Act

Answer (1:04): "Yes, it is—being in a End: but it's fun, I'm learning a lot."

Suggested D.J. Do you do anything special to take care of your voice—are Question 6: you the tea and honey type?

Track 6 Question Re: Care of Voice

Answer (0:30): "[Laughs] Yeah, because End: that's all I have to say about that [laughs]."

Track 7 Thanks for coming on the Show

D.J. says: Thanks for coming on the show today.

Grace (0:03): "Thank you, thank you—I've enjoyed it."

LP Contains No Music

This is a Radio Programming Aid.
Not commercially available and is a
D.J. copy—Not For Sale.



FTS-3021

ELECTRONICALLY ENGINEERED FOR STEREO EFFECT

FROM THE ABC NEWS TELEVISION PRODUCTION AFRICA

Venue
FORECAST

SOUNDS OF AFRICA

Executive Producer: JAMES FLEMING / Edited by ANDREW TRACEY



FROM THE ABC NEWS TELEVISION PRODUCTION  AFRICA

SOUNDS OF AFRICA

Verve
FORECAST

INTRODUCTION
by Andrew Tracey

In June 1966, A.B.C. Television News, New York, sent ten camera crews to Africa to make a full-length feature film covering every aspect of modern Africa—everything from politics to big game. Eight months and more than a million dollars later they came back with probably the most fascinating and complete film coverage of a continent ever made. In the course of travelling this most musical continent it was inevitable that they should have filmed a rich variety of its music makers of all kinds, hence this record . . . a selection from the many hours of music recorded by the "Africa Project" teams. I have chosen numbers that I consider to be most representative of the enormous variety of the musical sounds and moods of Africa. Obviously there are gaps, but it would take many more years, and dollars, to do justice to the music alone.

Most of the music on this record was recorded with folk performers who were unaccustomed to directing their attention to a microphone, and by camera teams whose first interest was generally visual rather than aural, so naturally many of the tracks do not have the quality of studio recordings. Note that the final version of the "Africa" film may not include all the music on this record.



This record has been engineered and manufactured in accordance with standards developed by the Record Industry Association of America, Inc., a non-profit organization dedicated to the betterment of recorded music and literature.

SIDE ONE

NIGERIA	3:50
a. Folk Opera	
b. Egungun	
NIGERIA	1:57
a. Ibo Dance	
b. Lagos Police Band	
MALI	2:39
a. 3-string lute	
b. 1-string fiddle	
UPPER VOLTA:	
c. Song with lutes	
SENEGAL	2:35
Kora	
GHANA	2:35
a. Stand up for Jesus	
b. Mammy wagon	
CAMEROON	1:50
Fon's flutes and drum	
CONGO (Kinshasa)	2:55
a. Swahili plainsong	
b. Two mbiras	
CONGO (Kinshasa)	:55
a. Aylilongo	
b. Afro-Mogambo	

SIDE TWO

MOCAMBIQUE	2:46
Chibudu	
UGANDA	2:46
Endongo	
UGANDA	2:05
Bwola	
UGANDA	2:55
a. Amadinda	
b. Ganga	
ETHIOPIA: 1-string fiddle	3:13
KENYA: Kamba drummers	
TANZANIA	2:27
Sult Dance	
SOUTH AFRICA: Bombing	2:34
LISOTHO: Lesiba	
BOTSWANA	2:46
a. Bushman mbira	
b. Bushman dance	

Produced by Andrew Tracey

Engineers: Frank Greenwald

Production Supervisor: Jerry Schoenbaum

Director of Engineering: Val Valentini

Cover Design: Jack Antosh

SIDE ONE

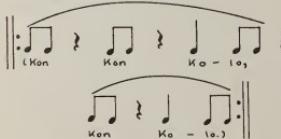
1. NIGERIA

a. *Folk opera.* The skilled professional drumming of Ogunmola's folk opera group from Oshogbo. This extract is from the well-known Yoruba story by Amos Tutuola, "The Palm Wine Drinkard." Labade, the drinkard, has been逐出 his home, banished to the House of Death, and in the market place. It is a nightmare scene; he is caught in an unreal world of spirits and mythical characters who dance to this music. In both sections of drumming you can hear the same pattern on the bell:



first slow then fast. This pattern is very widespread in Africa. If you know it you can be in with drummers from Rhodesia to Sierra Leone.

b. *Egungun.* Drumming for one of the many Yoruba *Egungun*, or masquerades. This one, Ado-Odo, called *Ajofoyibó*, is pure entertainment; others like *Ife* and *Owo* are religious. Most of the masques are disguised as animals: monkey, crocodile, leopard, pig, hedgehog. Some of the other characters are "Life in Abundance," "Trouble," "European," "Please World Let Me Rest." There are five drums. One is a shallow bowl-shaped drum, with weighted skin, played with hand and stick. The other four, in three sizes, are the typical West African hourglass shaped talking drums, squeezed under the left arm to change the pitch. The leader plays the largest of them, *Iya Ilu*, the mother drum —you hear him starting at 5 seconds. The smallest one, called *Odele*, plays a continuous repeated pattern that is actually an extended version of the "Kon kolo, kon kon kolo" pattern of the folk opera drumming.



This part is heard clearly at about 30 seconds.

2. a. *Ibo dance.* Dance music of the Ibo tribe of eastern Nigeria. Six instruments, the loudest—which probably controls the dancers—being a conical bell about three feet long. In order of entry, there is a

tall drum played with stick and hand, a two-note xylophone, a small slit drum on the long bell, a small bell, and a large open calabash whose mouth is padded and struck with a slit of wood, giving a deep bass boom. The dance was filmed at night, and, uneasily, almost all you can see is a number of feet and ankles performing intricate steps in perfect unison—the dancers have just their feet and ankles painted white.

b. *Lagos Police band.* Tribal music of a different kind: "Scold the Brave," played by the British-trained pipe band of the Lagos Police. Pipe bands are not many in Africa; there must be something foreign about the ethic of the bagpipes, unlike Pakistan, whose bagpipes are now selling even in Scotland!

3. MALI

a. *3-string lute.* These two numbers were recorded on the Niger River on board a river boat packed with crowds of people dressed in their long Arab robes, carrying baskets and bundles and animals—even a bedstead. Among them were two musicians, one of whom played a 3-string lute, often supported by a small African banjo. It has a long narrow body covered with skin, a thin round neck, and a full small plate of metal fixed to the top end of the neck with bits of wire loosely attached to it. This makes that buzzing sound which is characteristic of many African instruments. The musical style of these northern African countries shows that they are close to the Arab world—the drone effect of the top and bottom strings, and the ornamented playing, full of grace notes.

b. *1-string fiddle.* The other musician played this bright three-time "hoe-down" on a one-string fiddle, holding it left handed. He was almost invisible inside his white Arab-style robe and hood, with dark glasses.

c. *UPPER VOLTA.* Recorded at an evening of Mossi songs and music organized for the team by a local dignitary, Lurle Naba, a girl sings this attractive song accompanied by two 2-string lutes similar to the one on the Mali river boat.

4. SENEGAL

A Kora player sits against the wall of his shop in Dakar, and strums and sings with a kora he has just finished. This is a kind of harp-lute, a beautifully-made instrument, with 16 strings in two banks, resonated with a large calabash. The first song is about an unfortunate trader who died on his wedding day, the second a love song.

5. GHANA

a. "Stand up, stand up for Jesus" from the Cher-

bum and Seraphim Church in Accra. A standard Anglican hymn given the African treatment. The whole congregation, in their long white robes, were swaying and clapping, and the children dancing about.

b. *Mammy wagon.* An informal "highlife" band playing on the back of one of the trucks known as "mammy wagons." These are usually covered with slogans such as "Pay The Boy Now," "God Will Provide," "Poor And No Friend." Highlife, roughly speaking, is calypso re-Africanized to suit the taste of urban West Africans.

6. CAMEROON

Fon's flutes and drum. In the courtyard of the Fon of Big Babanki, his musicians play ceremonial music for him. There are ten flute players, each putting in his single note at the right moment, in the manner of bellringers. Two of them play a rattle with one hand, while holding the flute with the other, and they all dance round in a ring. It's much more tricky than it sounds. This kind of "one man, one note" music is found in many places from South to West Africa, sometimes also with horns or drums. The drummer is the Fon himself, already an old man, but he cannot resist joining in when there is music being made.

7. CONGO (Kinshasa)

a. *Swahili plainsong.* Plainsong in Swahili, at the White Fathers' mission at Shabunda. The Roman Catholic church has long led the way in Africanizing church music.

b. *Two mbiras.* Two short extracts of mbira playing from the Bashi tribe at Mulanga. This type of mbira is called *Likembe* in most of the Congo. It has 21 keys, and is played resting on a calabash for resonance. The mbira is a highly personal instrument. For long journeys on foot for instance, it can be a great time-waster and comfort.

8. a. *Ayilongo.* The folk original of the song Paul Robeson made famous in the film "Sanders of the River." The Genya tribe are the experts of the *ayilongo*—the mbira. They paddle standing up with big spear-shaped paddles, about thirty men to a canoe. In the stern are the musicians, so important to any trip. They are playing two slit drums, one round, one flat and thin like an open three-foot envelope, and one skin drum.

b. *Afro-Mogambo.* "Way down across the ocean in Dixie." Just about every kind of western popular music is performed with great gusto in Africa; this is a blink into the Afro-Mogambo Club at Kinshasa.

SIDE TWO

1. MOCAMBIQUE

Chibudu. One of the ten or so movements of the *mngodo*, or dance with xylophone orchestra, of the Chopi tribe or southern Mozambique. The chibudu movement is one of the more strenuous dance movements; the dancers only have breath for one line of song, and the fifteen xylophones (*timbila*) play fast driving melodies in short repeated patterns of eight beats. The movement is introduced by Shambini, a leading virtuoso of this very musical people. Chief Tayela Zavala, a patrem of music, tells the orchestra which movement to play, then Shambini, with considerable virtuosity, plays his introduction, which outlines the themes to be played, on his *sange* alto xylophone. At about 24 seconds he brings in the orchestra and dancers. At 1:20 I have cut in a 15 second close-up of *dibinda*, the bass xylophone, and at 1:48, the double-bass for 21 seconds. Then you hear Shambini's signal for the ending, and the playout, ending with the line of song again. Several times you can hear the loud slaps of the dancers hitting the ground with their shields.

This performance was an unusual one, in that the best players from all over the country were called in, with their instruments, for the visit of the Americans. As every Chopi village uses a slightly different xylophone tuning, the result, while virtuoso, is not too well in tune!

2. UGANDA

Endongo. Ensemble of 5 *endongo* mbiras (hand-pianos) on the Soga tribe of eastern Uganda. These little instruments, with their unique necked by the thumbs, are found in many forms over most of Africa. They are unique to the continent. These *endongo* mbiras each have ten keys, and are made in three sizes, covering a range of four octaves.

3. Bwola. The royal dance of the Acholi of northern Uganda. The two drummers sit inside the two circles of dancers, the women inside, with their elaborate head and cowrie aprons, the men outside, wearing skin cloaks which wrap around them. This is from the end of a long recording, and I have cut it because of the clear (to say anyway!) demonstration of drumming in three against four time. The two tiny high-pitched drums appear to be generally in four time (call it 12/8); the low-pitched drum, together with the leg rattles of the dancers, in three time (3/2).

4. a. Amadinda. The Ganda folk orchestra of the Uganda Museum, Kampala. The basis of this orchestra is an *amadinda* log xylophone, which is

played by three men. They are accompanied by an *endongo* 8-string lyre, two *endindidi* one-string fiddles, three sets of panpipes, two *endere* endblown flutes, rattles, and three drums, *entamivu*, *naku* and *enjongo*. Ganda music is a continually shifting kaleidoscope (Kaleodophone?) of interlocking melodies and rhythms.

b. Ganga. A historical song with the *enanga* 8-string horizontal bow-drone, sung by Evaristo Mwanga, a famous traditional performer of Ganda folk music. He was playing while sitting on a tree trunk jutting out over Lake Victoria. The song is about a certain Ganga, one of the Kubaka's palace guards long ago, who, like the Knave of Hearts, stole some meat from the kitchen, and with swift justice had both his hands cut off as a punishment.

5. ETHIOPIA

a. Song with large one-string fiddle (deep enough to be a one-string cello) at Lalibela, the site of some of the oldest Ethiopian Christian churches. This is said to be a song about the Emperor Haile Selassie, the town of Lalibela, and not least, a new hotel being built there which will undoubtedly bring the locals plenty of good tourist revenue. The influence of the north is evident with the decorated playing, and the tense nasal singing.

b. KENYA. Kamba drummers. Humorous team drumming of the Kamba tribe, at a reception held for Prime Minister Kenyatta. The Kamba make up a large part of the King's African Rifles, and are thus well imbued with military tradition. Here they are spoofing military commands (About turn!) and the banal (to them) sound of the European military band. You can hear the audience's response to their clever additive rhythms. There are five drummers, playing double ended drums which hang from their necks. They work slowly round the arena, crabwise, watching their leader intently with expression of the greatest wickedness and enjoyment.

6. TANZANIA

Silti dance. Extract from stilt dancers at Dar es-Salaam. One of the many skilled professional groups of folk musicians-cum-entertainers who make their living travelling the country. This kind of drumming "sound" seems to occur in a belt across Africa from Tanzania and Mozambique to Angola: relatively simple parts, when considered individually, but combined with the other parts in complex ways that almost defy analysis. Here there are three tall drums, hand-played, with their heads weighted with wax to deepen the pitch, and one

small high-pitched drum, played with sticks, which plays a regular time-keeping beat. This is the part for Junior, and he generally has two or three beldics with him to keep the beat going when he tires. Then there is also a corrugated iron sheet beaten with sticks, a Tanzanian specialty, and the rattles played by the singers. The dancers are masked, and they lurch, stride and stamp around on their 8 foot stilts trying to scare the wits out of the bystanders.

7. SOUTH AFRICA

a. "Bombing" at one of the Johannesburg gold mines. This is a urban style of singing based partly on folk, partly on mission taught music. It is called bombing because it is about the loudest noise the human frame is capable of making, or standing!

b. LISOTHO. The *Lesiba* of the Sotho tribe, an ancient instrument which calls for great physical endurance to play it. It works on the principle of the blade of grass held between the thumbs; in this case it is a flattened quill which is attached to one end of a three-foot length of string. Then string and quill are held taut on a small bowl. The player vocalizes while playing. The lesiba is sometimes used by herdboys to signal to each other from hill to hill.

8. BOTSWANA

a. *Bushman mbira.* Kalahari bushmen and their families sitting around in their camp in the heat of the day, talking, munching wild watermelons, one of the men lazily playing an mbira. Not originally a Bushman instrument, they have borrowed it from their Bantu neighbors in Zambia.

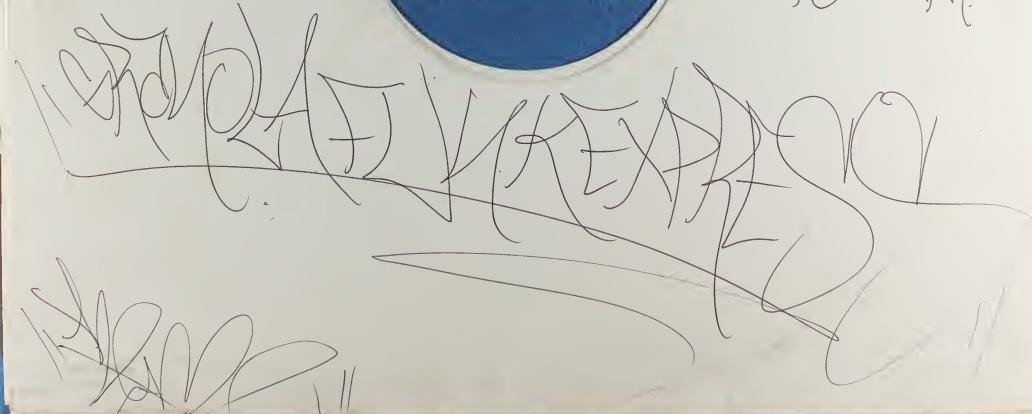
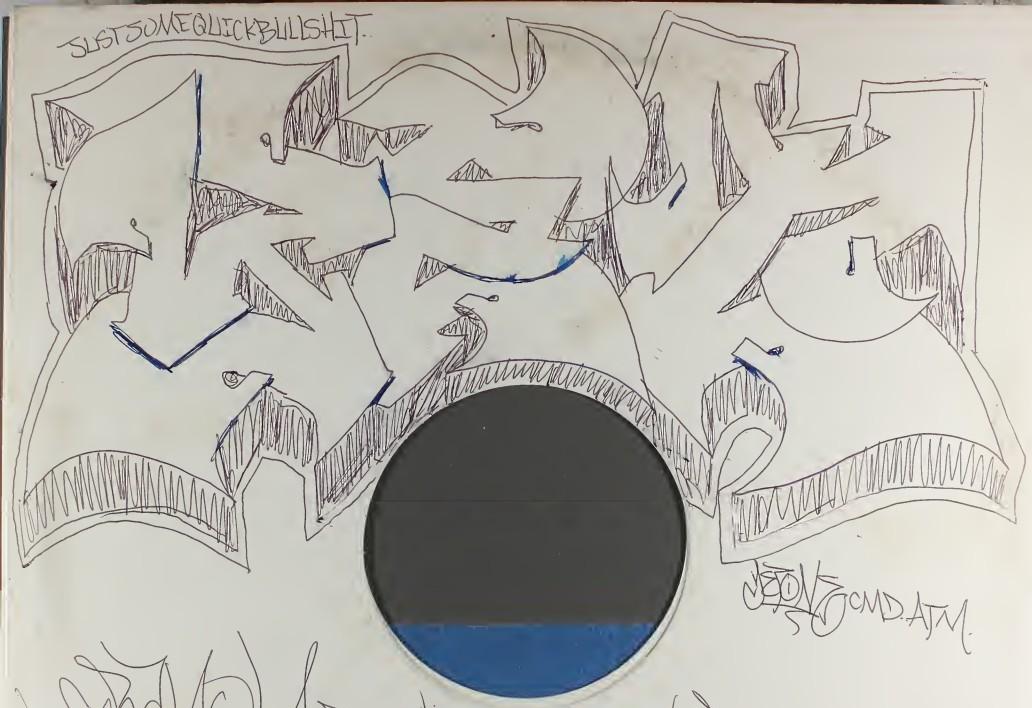
b. *Bushman dance.* Two extracts of Bushman dancing, first the women, then the men and boys. The women shuffle round in a ring, clapping this irregular pattern:



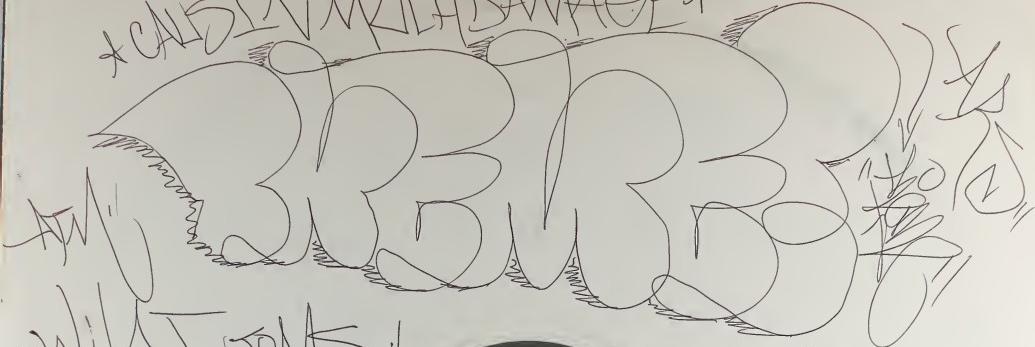
and singing in a high-pitched yodel. The game is to pass round an ostrich egg from person to person. The men do a kind of roaring in the back of the throat while the boys sing the high notes.



SLS TOME QUICK BULLSHIT



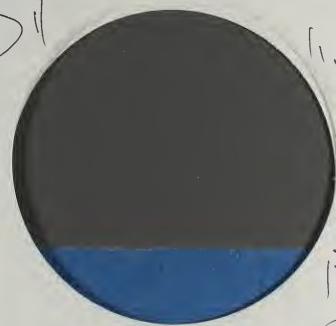
CALVIN KLEIN DAMAGE



"WHAT'S WRONG!"

"NO ONE KNOWS!"

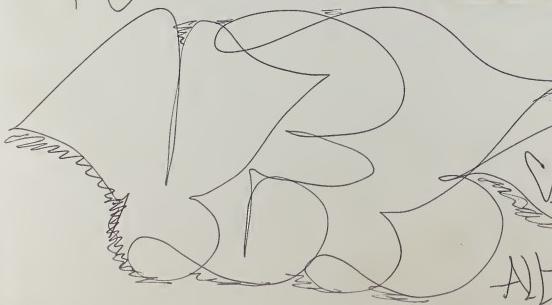
"NO ONE KNOWS!"



"LIVED"

"LIVED"

"LIVED"



CMD

ALTHAMATTERS!

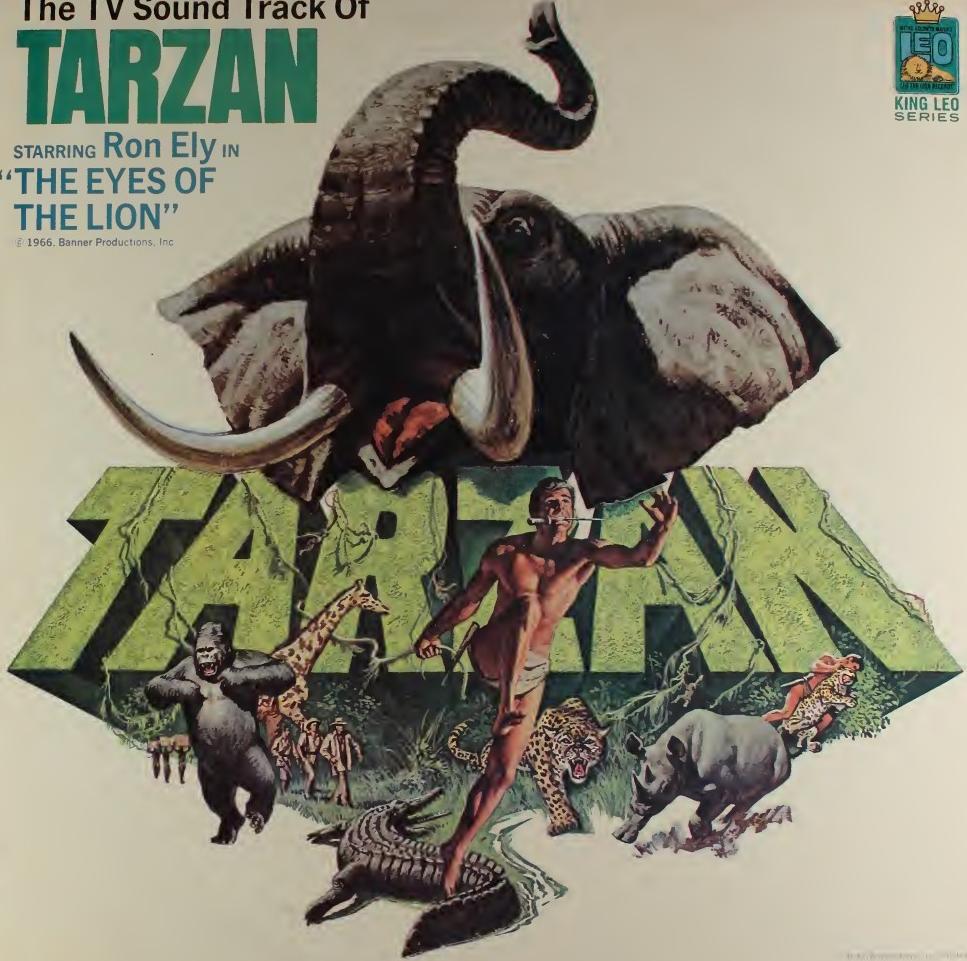
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TARZAN

STARRING Ron Ely IN
“THE EYES OF
THE LION”

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Side one

Let's Call In Sick

Rich Clark, guitar, drums, bass & keyboards

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The Poor Excuses (B.D. Graham, Tony Gudonis & Jim Levi), harmonies

Nuns!

Bob Byrnes, synthesizer

Garry Lee, bass

Ed McCormick, drums

Andy Trackman, piano

Drucie McDaniel, mother superior

The Singing Nuns (Clair Fegley, Liz Gudonis, Nancy Huston, Jaine Kachline, Lisa Levinson & Anne Robinson), harmonies

What Do You Want To Do Tonight?

Debbie Gudonis with the Rich Clark Buick Unlimited Orchestra

Side Order Of Fries

Walk On The Mild Side

Rich Clark, organ, bass synth, drum program

Clay Heery (who?), mall announcer

Karen Skene, credit manager

The Salesgirls (Claire Fegley, Liz Gudonis & Nancy Huston), harmonies

The K-Mart Tabernacle Choir (Bob Byrnes, Elmer Chestnut, Bill Hallinan

Jim Levi, Marty McGee, Brian McKim, Mark McLaughlin &

Tom O'Malley), harmonies

plus a mall full of morons recorded shaping at the
Comedy Factory Outlet in phila. pa.**Burger God!****It's A Church. It's A Temple. It's A Restaurant.**

Rich Clark, bass, organ, guitar & drums

Tony Gudonis, guitar & vocal duties

The Bun Boys (Tommy Bristow, Rich Clark, B.D. Graham &

Tony Gudonis), harmonies

The Bun Girls (Karen & Traci Skene), harmonies

Wipeout!

B.D. Graham, drums

The Allnighters (Tommy Bristow, Melissa Dutton, Liz Gudonis,

Cye Jordan, Keely Leigh, Terry Nawn & Judy Nestor), hysteria

Produced by Rich Clark & Big Daddy Graham

recorded & mixed at Fundamentally Sound, Ridley Park, pa

engineered by Rich Clark

vocal arrangements by Tony Gudonis

photo by Michele Courchene

typesetting & design by Copy Shop

jacket made in canada

special thanks to John D., Bob Coggins & Mrs. G.

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H.G. WELLS' **THE TIME MACHINE**

in futuristic METROCOLOR

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WILL
ORBIT
INTO
THE
FANTASTIC
FUTURE!



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ROD TAYLOR

ALAN YOUNG · YVETTE MIMIEUX
SEBASTIAN CABOT · TOM HELMORE

Screen Play by DAVID DUNCAN · Based on the Novel by H. G. WELLS · Directed by GEORGE PAL

Music Composed and Conducted by
RUSSELL GARCIA

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METRO-GOLDWYN-MAYER presents A GEORGE PAL PRODUCTION

H. G. Wells'

THE TIME MACHINE



George Pal was an artist in the truest sense of the word. He never sacrificed his ideals for material gain. His goal was to create a good film. This was particularly true with *The Time Machine* and *Atlantis, The Lost Continent*.

George was intrigued with the music from an early outer-space album of mine. After meeting on Saturday afternoon, George asked me to compose *The Time Machine* score.

I tried to come up with a technique that was completely unique. By collecting taped sounds such as percussion

instruments, gongs, temple blocks, a saw struck with a soft mallet, a table knife vibrating, even a straw blown through gelatin and running these sounds backwards at different speeds. Upon hearing these sounds, I then scored them as normal instruments.

George Pal was very pleased with the results. But I must confess that it is really to his credit that *The Time Machine* score endures. George's vision was really the key to making it happen for all of us.

Russell Garcia

Russell Garcia

Veteran composer, arranger and conductor, Russell Garcia is an unsung Hollywood legend. Whenever a problem arose on a film score they would call Russ to straighten it out. Under contract at Universal Pictures for 15 years, he composed scores for such films as *Rebel Without a Cause*, *Requiem for a Heavyweight*, *Cane September*, *Father Goose*, *40 Lbs Of Trouble*, *Sherandoval*, *The Glenn Miller Story*, *The Benny Goodman Story*, *Touch of Evil*, *Art Of Loving*, *The Pod, Two Gums From Texas*, *Ugly American*, *One-Eyed Jacks*, *Two-Lane Blacktop*, *Midway*, *Man and Juction*, *My Little Margie*, *Name Of The Game*, *Mr. District Attorney* and many others. His prolific musical career included arranging and conducting with such artists as Judy Garland, Eleanor Powell, Vie Damone, Andy Williams, Perry Como, Mel Torme, Harry Belafonte, Ella Fitzgerald, Stan Getz, Louis Armstrong, Mel Torme, Nelson Eddy, Anita O'Day, Sammy Davis Jr., Margaret Whiting, Roy Eldridge, Stan Kenton, Julie London, Johnny Hodges, Rafael Mendez and others. In his diversity, Garcia has also composed many orchestral pieces as "Concerto for Brass Section", "New Era Symphony" and "The Martydom". He has worked with the Hamburg Radio Symphony, Vienna Radio Symphony,

Radio Orchestra of Zurich, New Zealand National Symphony and St. Louis Symphony.

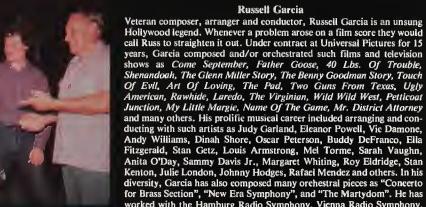
I was nine years old when George Pal's genius unfolded for me across the screen for the very first time. It was *The Time Machine* more than any other film that really made my imagination soar. I was filled with such awe that, from that time on, George Pal became a second father to me.

Russell Garcia's magnificent score is as much part of *The Time Machine* as the film itself. In Russ's inspired hands we can hear the loving themes of Fibby and The Time Traveler - their friendship come alive through the ages; the glorious time machine itself - a mechanism that we fully believed could perform the fantastic; the beautiful and terrifying H.G. Wells worlds of Eloi and the Morlocks, all rekindled for us with a striking resonance that is truly heartbreakingly and unforgettable.

So join me and listen to the thrilling dynamics of *The Time Machine* and a special overture from George Pal's *Atlantis*, *The Lost Continent* - Russel Garcia's first time re-scoring of his own works. For me, they are the symbolic spirit of George Pal himself. And through these scores, he lives forever!

Arnold Leibovit

In 1987, Arnold Leibovit pays homage to George Pal with his film tribute "The Fantasy Film Worlds of George Pal", available on cassette through New World Video.



Album Produced by Arnold Leibovit

Technical Advisor: Sol Spiegel
Sound混音: Michael Zilkis, Zeke Lund
Digital Editing: Bernard Maher
Pre-Mastering Engineers: Ted Hall, Joe Steiner
Mastering Engineer: Doug Sax
Album Layout: Ed Francis
GNP Album Coordinator: Neil Norman
With sincere thanks to Metro-Goldwyn-Mayer: Roger Mayer, Diana Brown, Harry Lajewski and Ruby Armstrong. CBS Songs: Silvin Black, Jim Moreno, Still Things: Jeff Sennall
Deepest appreciation to Russ and Gina Garcia

- | | |
|--|--|
| 7. BEAUTIFUL FOREST /
THE GREAT HALL 2:10 | 3. ESCAPE 3:31 |
| 8. FEAR 1:31 | 4. PRAYER / OFF AGAIN 1:41 |
| 9. WEEENA (Love Theme) 1:46 | 5. TRAPPED IN THE
FUTURE 2:18 |
| 10. RESCUE 2:08 | 6. LOVE AND TIME
RETURN 2:33 |
| 11. MORLOCKS 2:12 | 7. END TIME 2:13 |
| 12. MORLOCKS 2:24 | 8. ATLANTIS, THE LOST
CONTINENT (Love Theme) 6:59 |
| 13. END TITLE (Reprise) 1:16 | Main Title / Credits,
Love Theme, Night Scene,
Submarine, End Title. |

Side Two

- | | |
|---------------------------------------|------------------------------------|
| 4. THE TIME MACHINE 1:57 | 1. FIGHT WITH THE
MORLOCKS 3:33 |
| 5. QUICK TRIP INTO THE
FUTURE 2:43 | 2. TIME TRAVELER 2:26 |
| 6. ALL THE TIME IN THE
WORLD 3:3 | |

Also available on Cassette: GNPS-8008 and Compact Disc: GNPD-8008

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STEREOPHONIC

THE PRINCE OF PEACE

A ROCK-JAZZ CANTATA / BY GREG DYKES

THE SOUNDS OF SYNANON
THE SYNANON CHOIR



STEREO
CAN CAN DE FLAMBO
DE MONO (SACD/CD)

THE PRINCE OF PEACE
A ROCK-JAZZ CANTATA/COMPOSED, ARRANGED
AND CONDUCTED BY GREG DYKES

THE SOUNDS OF SYANON
THE SYANON CHOIR

Side 1

ARISE, SHINE (4:57)
Bob Leeman, *Piano*

THE PRINCE OF PEACE (3:15)
Wendell Harrison, *Tenor Sax*

NOW IT CAME TO PASS (7:55)

Elsie Albert, *Soprano*
Frank LaMarca, *Soprano Sax*

Victor Feldman, *Tuba*
Clifford Scott, *Alto Sax*

Gerard Wiggins, *Guitar*

Side 2

QUIET SKY (3:40)
Clifford Scott, *Alto Flute*

SHEPHERDS (3:54)

I WILL GREATLY REJOICE (9:01)

Wendell Harrison, *Tenor Sax*

Esther Phillips, *Solo Voice* (Courtesy of Roulette Records)

All Syanon Foundation, Inc./Syanon Music Division (ASCAP)
Engineering: Phil Macy, Peter Romano

The Sounds of Syanon:

String—James Conner, Gareth Nuttycombe, Jack Shulman, Darrel Terwilliger, Robert Barone, George Poley, Nathan Gershman, John Cappin, Henry Roth, William Weiss, Elliott Fisher, Alvin Dinkin, Norman Botnick, Frederick Sekora/Percussion—Victor Feldman, Gary Coleman, Emil Richards, Orlando Lopez, George Del Barrio, Joe Clayton (conga drums)/Trumpones—John Williams, Michael Mazzola/Maracas—Xylophone—Frank LaMarca, Clifford Scott, John Williams, Wendell Harrison/Trombone—George Bohanon, Richard Leith, Herbert Harper/Drama—Earl Palmer, Paul Humphrey/Piano—Bob Leeman/Bass—Bob West, Lou Loranger (electric bass) Organ— Gerald Wiggins/Guitar—Ernie McLean, Arthur Wright/Harp—Stella Castucci

(Note: The tracks and contents are the subject of a nationally syndicated TV special written by S. Lee Pogatetz, with introduction by Leonard Nimoy.)

A COLLABORATIVE COMMENTARY

The unique mixture of people brought together by the Syanon experience is an inimitable combination of mixing totally disparate types of people from different backgrounds and cultures. Let Esther, a Hollywood press agent, a Ripped-skinny soprano, a geek, a mechanic, a forty-year-old ex-dope addict, a newly wed bride, a weedy wed guy, a corporation controller. A group, *an ensemble*, a *family*, a community of singers, musicians . . . people, *thirty-five* singers, thirty-nine men, one conductor, a mix of those names and more. With freedom, standard American high school had . . . teach class. We U.S.C. was semester . . . then a quickie at Long Beach City College followed by eleven years of junkie madness . . . Syanon for the past eight years . . . all of which resulted in *The Prince of Peace*.

What follows is conversational excitement about this unique, moving musical project. The quotations from Peter Dykes and Esther Timmons, the author, and Bob Leeman, *are from the original tape recording.*

Dykes: Syanon resident, Skip Ferderber, and Greg Dykes.
Johnson: The theme for the production is the story of the birth of Jesus, told through narration and song, with words adapted from the Bible.

The presentation is impressive and moving—particularly in its finale, which consists of a wake me/sake me type spiritual arrangement stylized with a skull and a driving seal lead.

Dykes: Yes, Esther, Miss Phillips, the Syanon resident and recording star. Some poet—Auden, was it?—defined poetry as gangs of words which could make his scalp tingle and the hair on his neck stand up. I had that physical reaction, strong, strong, to the Cantata. And particularly to Esther, whose tenor voice is so powerful. Those notes add up to urgent, driving dignity. She sang out: "Now, however anybody else says 'Yes'! that's okay with me, but here's how I say it and you'd better listen. Right like THIS!"

Skip: Each time we perform it, something different happens. Sometimes we're jazz. Sometimes hard rock. Sometimes blues. Sometimes Sunday-go-to-meeting. And then sometimes uniquely Syanon, coming up in a feeling of "us" which we can't duplicate on paper.

Dykes: The *Prince of Peace* came about as a result of my wanting to write a piece of music that could be sung at Christmastime to entertain the troops at our Santa Monica house. I think that somehow I captured a certain essence the people are hungry for. The thing I wanted to say is—Christmas has turned into a commercial occasion. Jesus, the man who founded it, was great. Let's have a REAL celebration of His birthday.

Skip: I've been in choirs all my life, but I've never seen a group like the Syanon Choir. I look forward each time to singing this piece of music.

Dykes: I feel for sure that the work is getting such a reception, such expectation. And the Gospel Choir keeps getting better and better. It's an ME now.

Dykes: The production's power is typified by Wendell Harrison's tenor sax solo. He blows hard, rattling, squealing, eventive. I was shot back to jazz at the Philharmonic concertics. Coleman Hawkins and Flip Phillips in the front line. Illinois Jacquet calling to the crowd. Wendell beckoned images: raw overhead light cutting through smoke, shouting off a bell of fire, a hand held over a face, a hand held over a face. There was innocence, the light could be from morning sun as children walk, bathed and starched, to Sun Harbor Baptist Church. The foot-stomp honking was sheer celebration then, with the choir rising way up behind his sound.

Johnson: This ending brought a standing ovation from the crowd of several hundred in tribute to its excitement, originality and taste, the kind of a frequently neglected genre that's been around with us for a long time.

Dykes: Each time I hear it now I can think of ways to improve it. But I don't believe in going over things a second time so I'm working on a new piece. And after all—if a thing happens for you in the gut, I don't think it makes any difference if it happens to you in the head.

Skip: Greg has been a real leader. He's another group in the world who do our music the way we do. And that's the truth. No matter who's in there with us at any given moment, there's the same feeling between us which gives us the lift to do our thing.

Dykes: It's a naturality of encouragement. It's the way that an excellent jazz unit—the Miles Davis band, the Ray Charles band, or even Pat Metheny—can get together with anyone and sound like a cohesive unit. And the sheer lush leaves the stage proper and includes the entire audience. All of the Cantata's emotional extremes—joy-shout and pain, the actual majesty and actual pang of that natural birth in a foreign cave nearly two thousand years ago—are immediately a personal experience. Yet, the music conveys the effect that there is something really otherworldly about it. Great connecting, which comes from performance to performance, which looks like a mind's impression of some natural event—a storm with bright, quiet aftermath. Which lets everybody know he cares intensely, cares and continues to provide that core of centripetal force.

BN 26475



Dykes: The medium is critical to this work. Syanon people singing it and playing it is what makes it. Somehow my work is more meaningful than just a message.

Syanon is a re-education community. The Branch in Santa Monica, California, was founded in 1958. It provides a place for people who seek a more fulfilling way of life—and find it in Syanon's totally integrated, nonviolent and drug-free community.



Text For

THE PRINCE OF PEACE
(Adapted from the Bible)

ARISE, SHINE

Arise, Shine, For thy light is come—And the glory of the Lord Is risen upon thee! For behold: Darkness shall over the earth/And gross darkness the people/But the Word will rise upon thee! And His glory shall be seen!/And nations shall come to thy light/And kings to the brightness of thy rising.

THE PRINCE OF PEACE

The people that walked in darkness Have seen a great light—
They sat in the land of the shadow of death upon them hath the light shined: For unto us a child is born! Unto us a son is given! And the government shall be on his shoulders He shall be called wondrous counselor/Mighty God/The everlasting Father/The Prince of Peace.

NOW IT CAME TO PASS

Now it came to pass in those days/There went out a decree From Caesar Augustus/That all the world should be taxed! And all went to be taxed, every man to his own city. And Joseph also went up from Galilee, Out of the city of Nazareth Into Judea, To the city of David: That's called Bethlehem: For he was of David: To be taxed with Mary and she was with child: And while they were there/The time came that she should deliver! And she brought forth her firstborn son. And she wrapped him in swaddling clothes/And laid him in a manger because there was no room for them at the inn.

SHEPHERDS

Shepherds in the field/Keeping watch, o'er their flocks/ And an angel of the Lord appeared to them/And shone like lightning. For I bring tidings of great joy/Which shall be for all the people/And, suddenly there was the angel of the heavenly host/Praising God and saying: Glory to God in the highest! And on Earth/Peace Among Men.

I WILL GREATLY REJOICE

And it came to pass/When the angels went away from them/ Into Heaven/The shepherds said to one another: Let us now go into Bethlehem/ And see this thing that is come to pass/ Since we have heard of this/We will go there/ And see it with our own eyes/ And when they saw it they made known/ Concerning the saying which was spoken to them/ About the Child/ And the shepherds returned/Glorifying and praising God/Alleluia/I will greatly rejoice in my God/ And my soul shall be joyful in my God/ Alleluia, Alleluia.

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CARLTON



MEMORIES ^{AUX} BRUXELLES

THE OFFICIAL MUSIC OF THE BRUSSELS WORLD'S FAIR presented by Alexander Lanzlo

MEMORIES *AUX* THE OFFICIAL MUSIC OF THE BRUSSELS WORLD'S FAIR BRUXELLES

You could almost feel it in the air . . . the cold, grey, damp air that hovered over Brussels on the afternoon of October 17, 1958. The Fair was to be no more. For six months, this ancient Flemish city was a showcase for the nations of the world. From Bangkok to Boise . . . Melbourne and Munich . . . Cardiff and Cairo . . . the people came. Forty-two million came. Now they would come no more. The last Ferris Wheel had turned. The last exhibit had been gazed at. The last bench had been rested upon.

The Brussels World's Fair was over!

The fortunate forty-two million had souvenirs—and photographs—and sore feet—as cherished memories. The rest of us had only newspaper clippings and retold tales.

But wait . . . The Fair lives again. Once more a happy foot taps to the rhythm of an old French nursery rhyme—circa 1958—as heard in the French Restaurant. Once more the stirring voices of the 150 man Choir & Band of the Russian Red Army reverberates across the Parade Grounds—in a triumphal performance of the Marche Grande. Once more eyes turn upward and senses quicken as the air fills with

Carillon music from the Dutch Pavilion. Once more we appreciate the natural simplicity of Far Eastern music as we hear Japanese musicians render a composition expressly composed for the Fair. Once more a "civilized Englishman" listens intently as a Congolese Boys' Choir chant native folksongs from the densest part of "the dark continent."

Indeed, the Fair lives again. For the music has not stopped. On a remarkable recording is an everlasting remembrance of the original music—as recorded in actual performances—presented as it was to those who were there. Each nation represented on this recording was contacted and official government permission obtained. Even more remarkable is the uniformity of stereo fidelity sound and clarity throughout this recording, especially when we consider that each selection was recorded under the technical limitations of each individual nation represented. Here, more than ever, the "handcrafted" exactness of Carlton Records can be truly appreciated.

This is the recording you will hear now and so many times in the years to come. We call it MEMORIES AUX BRUXELLES! We think you'll call it a collector's item!

—Goodman Styne

Side 1

March of the World's Fair

Official March of the Fair composed by Peter Lecman on commission for the Belgian government, performed by the Symphony Orchestra of the Belgian Radio and Radiodiffusion.

Music from the Belgian Congo

Sung by the Congolese Boy Singers (The Troubadours of King Baudouin) and various national instruments of the Belgian Congo.

Carillon Music of the Dutch Pavilion

Music from the Japanese Pavilion

Composed on commission for the Japanese Government by Yusi Toyama.

March from the German Pavilion

Performed by the Frankenland State Symphony Orchestra.

Memories from Italy

(Rossini) Performed by The Symphony Orchestra of the Ente Italiano Audizioni Radiofoniche.

Side 2

Band of the "Garde Civique" (Belgium's Civil Police) Marching through the Fair grounds

Carillon Music of the Vatican Pavilion

Electronic Music from the Netherlands Pavilion (Varese Grande)

(Slador Sido) 150 man Choir and Band of the Army of the U.S.S.R. performing without a conductor.

Music from the French Restaurant

Music in the Cafe Blue Danube



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"unlimited" Carlton Records, therefore feature optimum dynamic range and frequency registration. They are probably the only records which AESTHETICALLY as well as technically offer real stereo high fidelity.

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CSO-111 STEREO

WALT DISNEY'S

MARY POPPINS

JULIE ANDREWS DICK VAN DYKE

ORIGINAL CAST SOUND TRACK



RCA VICTOR

DAVID TOMLINSON

GLYNIS JOHNS

ED WYNN

Music and Lyrics by RICHARD M. SHERMAN and ROBERT B. SHERMAN Arranged and Conducted by IRWIN KOSTAL

© 1964 WALT DISNEY PRODUCTION

ORIGINAL CAST SOUND TRACK

Walt Disney
 presents
Mary Poppins

starring

JULIE ANDREWS · DICK VAN DYKE
 DAVID TOMLINSON · GLYNIS JOHNS · ED WYNN

Music & Lyrics by RICHARD M. SHERMAN & ROBERT B. SHERMAN Arranged & Conducted by IRWIN KOSTAL

Screenplay by BILL WALSH, DON DaGRADI Based on the "Mary Poppins" books by P. L. TRAVERS

Co-producer BILL WALSH Directed by ROBERT STEVENSON

Mary Poppins.....	JULIE ANDREWS
Bert.....	DICK VAN DYKE
Mr. Banks.....	DAVID TOMLINSON
Mrs. Banks.....	GLYNIS JOHNS
The Domestics.....	HERMIONE BADDELEY & RETA SHAW
The Children.....	KAREN DOTRICE & MATTHEW GARBER
Katie Nanna.....	ELSA LANCHESTER
The Constable.....	ARTHUR TREACHER
Admiral Boom.....	REGINALD OWEN
Uncle Albert.....	ED WYNN
The Bird Woman.....	JANE DARWELL
Mr. Dawes, Jr.	ARTHUR MALET

Sound Supervisor ROBERT O. COOK Sound Mixer DEAN THOMAS Music Editor EVELYN KENNEDY Choreography by MARC BREAU and DEE DEE WOOD Costume and Design Consultant TONY WALTON

SIDE 1

1 OVERTURE	Orchestra & Chorus
2 THE PERFECT NANNY	Karen Dotrice as Jane Matthew Garber as Michael
3 SISTER SUFFRAGETTE	Glynis Johns as Mrs. Banks
4 THE LIFE I LEAD	David Tomlinson as Mr. Banks
5 A SPOONFUL OF SUGAR	Julie Andrews as Mary Poppins
6 PAVEMENT ARTIST (Chim Chim Cheree)	Dick Van Dyke as Bert
7 JOLLY HOLIDAY	Dick Van Dyke & Julie Andrews
8 SUPER-CALI-FRAGI-ISTIC- EXPALI-DOCIOUS	Julie Andrews, Dick Van Dyke & Pearlies
9 STAY AWAKE	Julie Andrews

SIDE 2

1 I LOVE TO LAUGH	Ed Wynn as Uncle Albert Julie Andrews & Dick Van Dyke
2 A BRITISH BANK (The Life I Lead)	David Tomlinson & Julie Andrews
3 FEED THE BIRDS (Tuppence a Bag)	Julie Andrews & Chorus
4 FIDELITY FIDUCIARY BANK	Dick Van Dyke, David Tomlinson & Bankers
5 CHIM CHIM CHEREE	Dick Van Dyke, Julie Andrews, Karen Dotrice & Matthew Garber
6 STEP IN TIME	Dick Van Dyke & Chimney Sweeps
7 A MAN HAS DREAMS (The Life I Lead — A Spoonful of Sugar)	David Tomlinson & Dick Van Dyke
8 LET'S GO FLY A KITE	Dick Tomlinson, Dick Van Dyke & Londoners



BOW WOW WOW
"Eastern Promise" MIXES
PLUS! BONUS REMIX OF
PURPLE PLANET
"Paper Plane"

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

1. **BOW WOW WOW:** "Eastern Promise"
(*Dub Pistols vs. Bow Wow Wow Mix*) (4:30)
2. **BOW WOW WOW:** "Eastern Promise"
(*Dub Pistols Remix*) (3:27)

SIDE B

1. **BOW WOW WOW:**
"Eastern Promise" (*Radio Mix*) (3:37)
2. **PURPLE PLANET:**
"Paper Plane" (*Ice On The Wings Remix*) (7:37)

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THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN



CHOCOLATE

R-C-E-C-O-O-R-C-O
THE TOASTED ALMONDS

featuring JAMES BOND and ROBIN HOOD



107

4.05

SIDE ONE
STEREOPHONIC
12" VINYL
1. 2 RAGGAMUFFIN (Extended Mix) 4:05
2. 2 RAGGAMUFFIN (Accapella) 3:05
3. 2 RAGGAMUFFIN

WRITTEN BY DELLAN HARRIS AND ROBIE LEE
PRODUCED BY DELLAN HARRIS AND ROBIE LEE
PUBLISHED BY NIGEL CHOCOLATE RECORDS
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A silhouette of a man with long hair, seen from the back and side. He is wearing a dark jacket and a guitar strap with the word "HOBIN" printed on it. The background is a bright, hazy light source, possibly a stage light, creating a dramatic effect.

Todd Hobin
band



MICHAEL "Desi" DESNOYERS
electric bass and vocals

SHAWN HOBIN
drums, percussion and vocals

TODD HOBIN
acoustic guitars, electric guitar,
acoustic piano, synthesizers
and vocals

DOUG MONTCRIEFF
electric guitars, banjo,
wurlitzer piano, synthesizers
and vocals

BRUCE FOWLER
electric guitars, conga and vocals

PRODUCED BY BILL MURPHY AND TODD HOBIN

Production Assistance: Doug Moncrieff and Bob Attridge

Engineered by Bill Murphy and Dave Brower

Assistant Engineers: Charles Shatzkin and Dan Piotrowski

Recorded at Studio 3, Syracuse, N.Y. and Rose Hill Recording, Marcellus, N.Y.

Mastered by Ray Janos at C.B.S., New York City

Cover Photo: Scott Freeman

Cover Design: Greg Stella

Thanks to Dave Torrey and Vince Taft for technical and creative assistance at Rose Hill. Dr. Stan Allen and Bill Cooper at Newhouse Communications Center, Syracuse University, Dave Prentice, Ed Zak, Tom Jones, Steve "Evil" Kniefer and Tom Stone.

Special thanks to our friends and families for . . . faith.

Management:

Victor Gagliardi
P.O. Box 43
Clay, NY 13041
315-622-1673

Side One

1. ROCK MY SOUL (3:54)
2. LOVE IS MUSIC (4:07)
3. WHERE IS SHE NOW (4:26)
4. HEY, GOD (4:12)
5. EVERYBODY'S GOT A SONG TO SELL (4:29)

Side Two

1. NEW YORK COUNTRY SONG (3:22)
2. I HATE YOU (A LOVE SONG) (4:55)
3. WHEN IT'S OVER (3:28)
4. GOOD-BYE (3:28)
5. I WANT TO BE LIKE HIM (4:50)

All songs written by Todd Hobin except "Love Is Music."
Music - Doug Moncrieff and Lyrics - Bruce Fowler.
All songs © TODD HOBIN MUSIC/BMI



Additional Musicians: Richard Scapicchio - Hammond Organ on "Rock My Soul," "Love Is Music" and "Hey, God," and String Synthesizer on "Love Is Music" and "When It's Over." Ian Taddeo - Sax on "Rock My Soul" and "When It's Over." Kathy Moncrieff - back-up vocals on "Rock My Soul," "Song to Sell" and "Good-Bye," and Miron Diachuk back-up vocal on "I Want to be Like Him."

LPS 811

STEREO



Ramsey Lewis

Maiden Voyage





Ramsey Lewis

Maiden Voyage

CADET
RECORDS

STEREO
LPS 811

SIDE 1

MAIDEN VOYAGE
MIGHTY QUINN'
LADY MADONNA
DO YOU KNOW THE WAY TO SAN JOSE?
OOH LA LA

*ASCAP - All others BMI

TIME

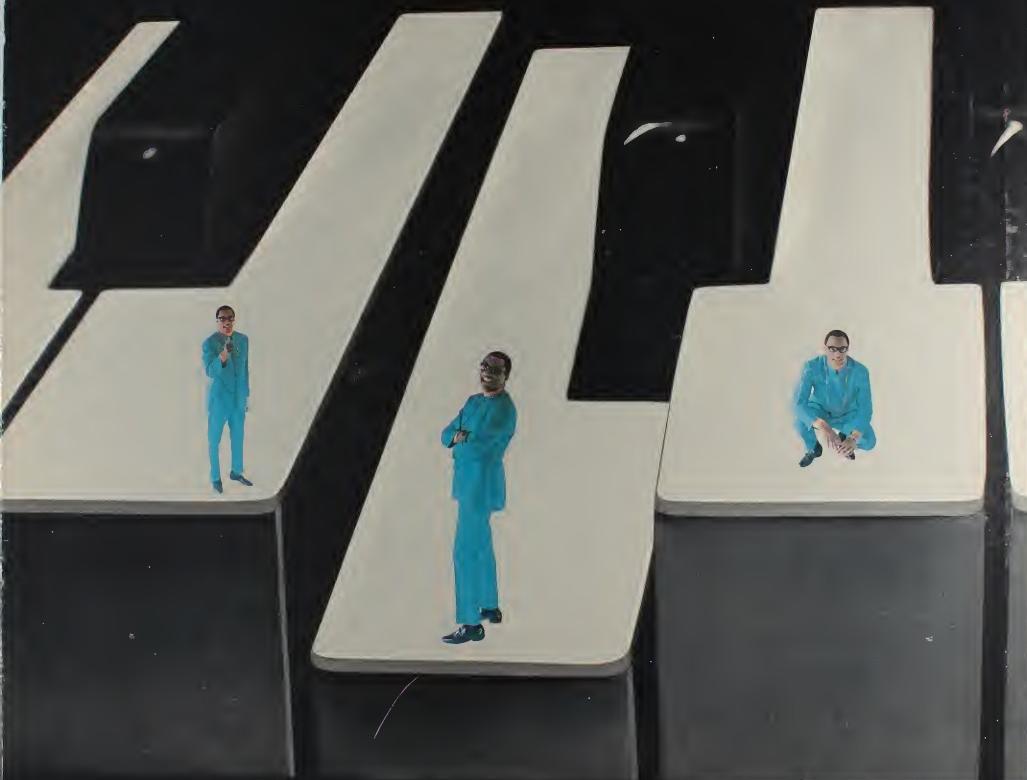
4:45
3:10
3:00
3:00
3:40
4:40

LES FLEUR
SINCE YOU'VE BEEN GONE
IN THE HEAT OF THE NIGHT
OPEN UP YOUR HEART
ONLY WHEN I'M DREAMING
ETERNAL JOURNEY

SIDE 2

4:35
3:25
3:47
3:00
3:00
3:25

TIME



Personnel: RAMSEY LEWIS, piano; CLEVELAND J. EATON II, bass;
MAURICE WHITE, drums; augmented by strings and voices.

Arranged by CLEVELAND J. EATON II

Recorded at Universal Studios, Chicago, April, 1968

Recording engineer: Doug Brind. Produced by Charles Stepney
Album supervisor: Jim Everett. Photo: John S. Daniels. Design: Jerry Griffith
CADET RECORDS, 320 EAST 21ST STREET, CHICAGO, ILLINOIS 60616

Don Barnes &

Debbie Williams



NASHVILLE 709





SILVER DOLLAR LOUNGE

Side One:

QUEEN OF THE SILVER DOLLAR — 3:29
(Shel Silverstein) Evil Eye Music, Inc. - BMI

LOOKIN' FOR LOVE — 3:10
(Wanda & Patt Mallette, Ryan & Bob Morrison)
Southern Nights Music - ASCAP

1959 — 3:10
(Gary Gentry) Taylor-Watts Music - BMI

MISERY AND GIN — 2:35
(J. Durrill & S. Garrett)
Peso Music & Bronco Music - BMI

THE BOOK OF YOU AND ME — 2:36
(Pam Rose, Mary Ann Kennedy, & Don Goodman)
Window Music - BMI

Side Two:

COUNTRY MUSIC MAKES MY DAY — 2:07
(Debbie Williams) U-Pick-M Music - BMI

WE MUST HAVE BEEN OUT OF OUR MINDS — 2:29
(Merle Montgomery) Glad Music - BMI

SOMEBODY'S KNOCKIN' — 2:44
(Ed Penny & Jerry Gillespie)

Chippin Music & Tri-Chappell Music Co. - ASCAP & SESAC

DO THAT TO ME ONE MORE TIME — 3:30
(Toni Tennille) Moonlight & Magnolias Music - BMI

I NEVER KNEW — 3:16
(Debbie Williams) U-Pick-M Music - BMI

Not long ago Bill Weber and Jim Eyer worked on something, said the lookin' for
easy place for country music in Frederick, Maryland. Having had trouble thrown on
guitar country picking, they figured that it should go right along with Bill's highly
successful I R Rock City. "I was in the 70's when we went up north, the
Silver Dollar lounge was there. To set one more class, they got Delon Barnes (the
local hero) and his band. The Contingency was to be the lead band, and the
shutters would open like west stage roads of the Mississippi! From that beginning
comes this album through WMEG and Radio 95.

Long time ago, when the project was still just the 70's, some interesting
southern country fell out. "Took off, and hammer down to Nashville band" well I
hurriedly happened! Along the way there were a lot of good friends and good times.
all the pickers and singers that have been "Contingency", far as I can remember, top
down Nashville acts who had the grace to book them on stage, and Delon Barnes
played the albums. Also, inestimable help from a dear friend - Melba McNaughton -
she introduced us to Nashville and acted her sweet voice, and her husband, Zack
Sokinen, who produced the album. Debbie Williams ("Spice" on stage) has been
tremendous with her song writing and singing talents along the way.
One friend we miss: Billy Walker - will get up and sing with his band one night.
Right then he said "I'm going down to Music City soon and do the album!" However,
just prior to the recording, Billy met an untimely and tragic death.... but at this big
moment in Delon and Debbie's career... he was there.

So folks, here the album from Nashville - and the Silver Dollar lounge!, here fans from
those states around Frederick, and friends from across the United States and Canada
can take it along with them. I think you'll enjoy listening to it as much as I enjoyed
playing it on the radio, but better still next time you're by an easy - stop in and find
out what classy country music is all about!

Tommy Garza
The Evening Mayor
W.M.D. Book 25
Frederick, Maryland

MUSICIANS:

Keyboard / LUNKY KEELS

Percussion / LANNY BOLES & EDDIE FOX

Bass / DAVID SMITH

Acoustic Guitar / JACK SOLOMON

Lead Guitar / DAVE KIRBY & JACK SOLOMON

Steel Guitar / LARRY SASSER

Producer / JACK SOLOMON

Engineer / BILL VORNDICK

Mixed by / BILL VORNDICK & EDDIE FOX

Recorded at / MARTY ROBBINS STUDIO

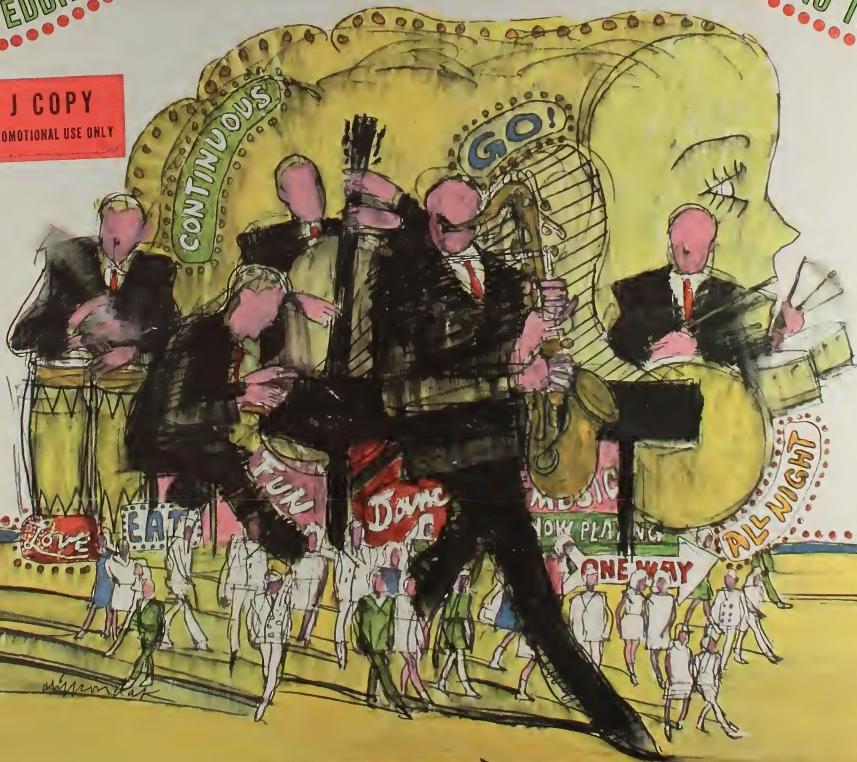
Nashville, Tennessee



EDDIE CANO & NINO TEMPO ON BROADWAY

THE EDDIE CANO QUARTET & THE SAXOPHONE ARTISTRY OF NINO TEMPO

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MONO ATCO 33-184

MONO

ATCO 33-184

EDDIE CANO & NINO TEMPO ON BROADWAY

Side 1**1. ON BROADWAY**(By Eddie Cano, Glynis Farmer, Jerry Leiber & Mike Stoller;
Screen Gems-Columbia, BMI, Time: 2:30)**2. A HARD DAY'S NIGHT**(By John Lennon & Paul McCartney; Macien & Unart, BMI,
Time: 2:07)**3. REZA**

(By Edú Lobo & Ruy Guerra; Duchess, BMI, Time: 3:08)

4. DON'T THINK TWICE

(By Bob Dylan; M. Witmark, ASCAP, Time: 3:00)

5. KING KONG

(By Nino Tempo; Leigh, ASCAP, Time: 3:20)

6. MY RESOLUTION

(By Eddie Cano; JVP, ASCAP, Time: 2:32)

Side 2**1. CALL YOUR D**

(By David Troncoso; Newtron, ASCAP, Time: 2:30)

2. FOR WHOM THE BELL TOLLS

(By Victor Young; Famous, ASCAP, Time: 2:53)

3. INSENSEZ(By Antonio Carlos Jobim & Vinicius de Moraes; Duchess, BMI,
Time: 3:14)**4. ADIOS CORAZON**

(By Eddie Cano; JVP, ASCAP, Time: 2:48)

5. HIS GROOVE

(By Eddie Cano & David Troncoso; JVP, ASCAP, Time: 3:07)

6. HIP STREET

(By A. LoTempio; Daddy Sam, BMI, Time: 3:33)

The Eddie Cano Quartet (Eddie Cano, piano; David Troncoso, bass; Fred Aguayo, drums; Carlos Mejia, conga drums) & Nino Tempo, tenor sax.

Recording Engineer: Thomé Nogar

Cover Illustration: Cliff Condal

Cover Design: Hug-A-Girl

Supervision: Reutish Ertegun

This is a high fidelity recording. For best results, play the record on a turntable with a 500 cycle crossover.

© 1966 Atlantic Recording Corporation

Printed in U.S.A.

Perhaps this album should have been released in a plain brown wrapper, or at least with the liner notes printed on the back cover, down to tease the listener into a blindfold test. It was most unusual day when Eddie Cano and Nino Tempo began to tape these sides; but the element of surprise is only a secondary aspect of what they created.

The chief value of this date lies, as it should on all recordings, in the quality of the music produced. Its character is manifestly different from that usually associated with the two artists who share top billing. Let us not think of it as a jazz album, a Latin or bossa nova album, but rather as an album of relaxed, unpretentious music with no vocals, without pyrotechnics, but with a great deal of charm.

Since 1952 Eddie Cano has had so many hit recordings to his credit that he might well have been given for a reluctance to experiment. When you have established a style accepted by a mass audience, why rock the boat?

As Cano explains it, "Nino was instrumental in getting me together with the Atco people. At first I had mixed feelings about it, a sense of unease with him, even though I had known him years ago as a saxophonist. I associated him more closely with the 'n' roll, which is certainly not my groove. But then I went to a rehearsal, and right away my musicians and I knew that it was going to work out, and that Nino was the same fine saxophonist he had always been."

"What you hear on these sides is actually Nino joining forces with an organized group. I've had my combo together since 1957. Fred Aguirre has been with me for most of the last seven or eight years. Carlos Mejia was born in Newark, NJ, and raised in City. The most recent addition to the group is our bassist, David Troncoso, who joined us a little over a year ago. He's from Brooklyn. This is his first time on records and we were very pleased with the sound he got, as well as his ideas."

"I had a very happy time making this album. There was no pressure. It was a pleasure to work with a producer who tries to understand and bring out the best in everyone. And I hope Nino won't mind my saying that the double bass playing was a delightful surprise to all of us—not that we should ever have forgotten that he could play this way."

Among the wide range of tunes selected, Cano singled out a few for special comment. "We used the old original Afro beat in *For Whom The Bell Tolls* is the title song of the movie, the idea to do it came from Nino."

Nino Temp, born in Niagara Falls, N.Y., but a Hollywood resident from the age of eight, studied clarinet while in school. After leaving school, he took up saxophone. When he was 13 he joined a Charlie Parker drummer. After making his professional debut at 14 with the Horses Head, he joined Ahmet Ertegun's band a couple of years later and remained with Ferguson until 1960.

"Later on," he says, "I was doing a lot of rock 'n' roll studio work, and Ahmet Ertegun asked me one day whether I could do anything else besides playing. Pretty soon I was so busy as a pop singer that people began to think I had lost my taste as a saxophone player."

The hits he made with his sister Anne Stevens, including Deep Purple and Sweet, And Loveli is too well known to need detailed recounting here. It was lack of available time that forced him to give up playing. When this album was being prepared, he picked up his saxophone for the first time in four years. "All I had to do was run through a few chords and I felt at home again, as if I'd never stopped."

That's the kind of a lyrical beginning you'd like that of Stan Getz. Is this deliberate? "I always dug Stan, but I never considered trying to copy him."

Nino's favorite tracks are *Reza*, best known as the theme song of the Brasil '65 unit, and *Insensez*, in which Cano and he both outline a lovely Jobim-de-Moraes theme.

The intricate phrasings of *A Hard Day's Night* feature the popular march rhythm from Brazil. The pentatonic form of the song is also treated as several variations, among them King Kong, which Nino says: "I decided to do this last minute, very spontaneously."

Having spoiled the surprise element, Atco Records and I now leave it to you to surprise your friends by playing this set for them on a blindfold basis. The reaction will earn, both for Eddie Cano and for Nino Temp, a great deal of musical respect to which they clearly were entitled all along.

LEONARD FEATHER

ATCO RECORDS, 1414 BROADWAY, NEW YORK, NEW YORK 10019

RCA RADIO SERIES

DUTL-3829
DUTL-3830
DUTL-3831
DUTL-3832
DUTL-3833

DAVID BOWIE

SIDE ONE

RUNNING TIME

Intro: :35

Scary Monsters
Interview Bridge
It's No Game--Part I (*)
Space Oddity (*)
Ashes To Ashes (*)
Fashion (*)
Out Cue: "We'll be back with more of the David Bowie Radio Special
after station identification.

SIDE TWO

RUNNING TIME

Intro: And now Part 2 of the David Bowie Radio Special

Uphill Backwards
Interview Bridge
Kingdom Come (w/interview bridge)
Teenage Wildlife
Scream Like a Baby (*)
It's No Game--Part II (*)
N Cue: "This show is brought to you through the courtesy of RCA Records"

Please note: (*) indicates drop in segment

RCA RADIO SERIES

BRUCE COCKBURN

SIDE ONE	RUNNING TIME
<u>Intro:</u>	1:00
Tokyo (*)	4:35
Rumours of Glory	8:10
Fascist Architecture	10:47
Interview Bridge	11:14
You Get Bigger As You Go	15:50
Interview Bridge	16:10
How I Spent My Fall Vacation	22:35
<u>Out Cue:</u> "We will be right back with more of the Bruce Cockburn Radio Special after station identification".	

SIDE TWO	RUNNING TIME
<u>Intro:</u> "Welcome back to the Bruce Cockburn Radio Special	:10
Grim Travelers (w/drop in bridge)	5:20
Guerrilla Betrayed	9:16
You Get Bigger As You Go (*)	13:51
More/Not More (*)	17:41
What About the Bond	22:31
<u>N Cue:</u> "His show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

POLYROCK

SIDE ONE

RUNNING TIME

<u>Intro:</u>	:48
Green For Go (w/interview bridge)	4:25
Shut Your Face	7:10
#7 (w/interview bridge)	10:01
Romantic Me	14:05
Go West (*)	17:20
Sound Alarm	22:21
<u>Out Cue:</u> "The Polyrock radio special will continue following station identification".	

SIDE TWO

RUNNING TIME

<u>Intro:</u>	
"Welcome back to the Polyrock radio Special	:10
No Love Lost	3:05
Your Dragging Feet (*)	8:05
Body Me (*)	10:55
This Song	14:00
Interview Bridge	14:20
Bucket Rider	17:20
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	
	17:48

Please note: (*) indicates drop in segment

RCA RADIO SERIES

HALL & OATES

SIDE ONE

RUNNING TIME

<u>Intro:</u>	1:16
Kiss On My List (*)	5:30
Gotta Lotta Nerve (w/interview bridge)	9:00
United State	12:21
Hard To Be In Love With You (w/interview bridge)	16:01
You've Lost That Lovin' Feeling	21:05
You Make My Dreams	24:10
<u>Out Cue:</u> "The Daryl Hall & John Oates Radio Special will continue after station identification".	

SIDE TWO

RUNNING TIME

<u>Intro:</u>	
"Welcome back to the Daryl Hall & John Oates Radio Special	
How Does It Feel To Be Back (w/interview bridge)	4:50
Everytime You Go Away (w/interview bridge)	9:35
Africa	14:11
Big Kids (*)	17:40
Diddy Doo Wop (I Hear The Voices)	21:12
<u>N Cue:</u> "This show is brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment

RCA RADIO SERIES

ELLEN SHIPLEY

SIDE ONE

RUNNING TIME

<u>Intro:</u>	1:00
Heart to Heart (w/interview bridge)	4:50
Talk Don't Shout (w/interview bridge)	5:50
Living For The Tenderness	9:33
Solo (*)	10:43
	17:43
	21:47
<u>Out Cue:</u> "We will be right back with more of the Ellen Shipley Radio Special right after station identification"	

SIDE TWO

RUNNING TIME

<u>Intro:</u>	
"Welcome back to the Ellen Shipley Radio Special	:10
Jamie (w/interview bridge)	3:35
Lost Without Your Love	4:12
Fotogenic (*)	10:20
Promise To Keep (w/interview bridge)	13:47
This Little Girl	17:50
	19:40
	23:02
<u>N Cue:</u> "This show was brought to you through the courtesy of RCA Records"	

Please note: (*) indicates drop in segment



NAME..... *Bruce Cockburn*

VOLUME

VOLUME TWO OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DAPYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
BRUCE COCKBURN**

The RCA Special Series is a collection of radio specials featuring established and emerging artists of RCA's most popular and promising artists. This series is produced by Thirsty Ear Productions. See Insert for full sequencing of program.

Volume Three/Polyrock

Polyrock

Volume Four/Daryl Hall & John Oates



RCA

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RCA Records, New York, N.Y./Printed in U.S.A.

Executive Producer: Don Wardell
NOT FOR SALE FOR PROMOTIONAL USE ONLY

Volume Five/Ellen Sheppard



Volume One/David Bowie





NAME..... *Polyrock*

VOLUME..... *III*

FEATURING AN INTERVIEW WITH PRODUCER PHILIP GLASS
VOLUME THREE OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COOKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME
FEATURING POLYROCK**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Shady Ear Productions.
See insert for full sequencing of program.

Polyrock

Volume Three/Polyrock



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RCA Records, New York, N.Y. Printed in U.S.A.

Executive Producer: Don Wardell
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Volume Four/Daryl Hall & John Oates



Volume Five/Lionel Richie



Volume One/David Bowie



Volume Two/Bruce Cockburn





NAME *David Bowie & John Oates*

VOLUME *1*

VOLUME FOUR OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
DARYL HALL & JOHN OATES**

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions. See insert for full sequencing of program.



Volume Four/Daryl Hall & John Oates



Volume Five/Ellen Sheppard



Volume One/David Bowie



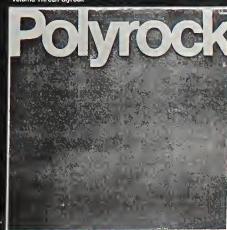
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RCA Records, New York, N.Y. Printed in U.S.A.

Executive Producer: Don Wardell
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Volume Two/Bruce Cockburn



Volume Three/Polyrock





NAME... *Ellen Shipley*.....
VOLUME... *V*.....

FEATURING AN INTERVIEW CONDUCTED
BY DAVE MARSH OF ROLLING STONE

VOLUME FIVE OF A SPECIAL FIVE VOLUME SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DARYL HALL & JOHN OATES AND ELLEN SHIPLEY



**A SPECIAL FIVE VOLUME
SET OF RADIO SPECIALS/
THIS VOLUME FEATURING
ELLEN SHIPLEY**

The RCA Special Series is a collection of radio specials featuring the talents of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions. See Insert for full sequencing of program.

BREAKING THROUGH
THE AGE



Volume Five/Ellen Shipley

RCA

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RCA Records, New York, N.Y. / Printed in U.S.A.

Executive Producer: Don Wardell
NOT FOR SALE FOR PROMOTIONAL USE ONLY



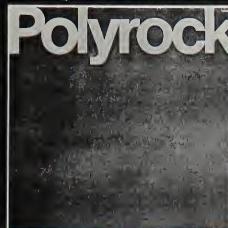
Volume One/David Bowie



Volume Two/Bruce Cockburn



Volume Three/Polyrock



Volume Four/Gary Hill & John Gates



599



NAME..... *Grace Slick*

VOLUME

VI

A SPECIAL RADIO SERIES FEATURING:
DAVID BOWIE, BRUCE COCKBURN, POLYROCK, DAPYL HALL & JOHN OATES, ELLEN SHIPLEY, GRACE SLICK, AND DON McLEAN

Volume Seven/Don McLean



Volume One/David Bowie



Volume Two/Bruce Cockburn



*BRUCE COCKBURN
HUMAN*

RCA

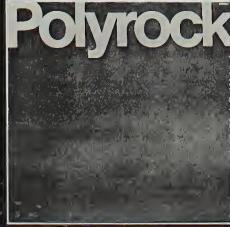
SPECIAL * RADIO * SERIES

The RCA Special Series is a collection of radio specials featuring the words and music of some of RCA's most prominent and promising artists. This series is produced by Thirsty Ear Productions.

See insert for full sequencing of program.

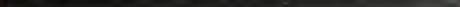
THIS VOLUME FEATURING GRACE SLICK

Volume Three/Polyrock



GRACE SLICK
WELCOME
TO THE
WRECHING
BALL!

Volume Six/Grace Slick



RCA

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Executive Producer: Don Wardell
NOT FOR SALE/FOR PROMOTIONAL USE ONLY

Volume Four/Daryl Hall & John Oates



Volume Five/Ellen Shibley



PROMOTIONAL ALBUM
NOT FOR SALE

RCA



Through the Hoop with Grace Slick

Track by track answers to questions about each song
on her "Dreams" LP



Side A

Stereo

DJL1-3601-A

1. Dreams
 2. El Diablo
 3. Face to the Wind
 4. Angel of Night
 5. Seasons
 6. Do It the Hard Way
 7. Full Moon Man
 8. Let It Go
 9. Garden of Man
(Contains No Music)
- Producer: Fred Kon. ass
Executive Producer: Don Wardell

TM(s) ® RCA CORP.—MADE IN U.S.A.

PROMOTIONAL ALBUM
NOT FOR SALE

RCA



Through the Hoop with Grace Slick

The Grace Slick Interview

Side B

DJL1-3601-B

Stereo

- Track 1. Question re: The LP cover
- Track 2. Question re: Touring
- Track 3. Question re: New book
- Track 4. Question re: New "Dreams" LP
- Track 5. Question re: Being a solo act
- Track 6. Question re: Care of voice
- Track 7. Question re: Thanks for being on the show

(Contains No Music)

Producer: Fred Kompass

Executive Producer: Don Wardell

Verve[®]

FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 1

FTS3021

1. NIGERIA: a. Folk Opera b. Egungun—3:50
2. NIGERIA: a. Ibo Dance b. Lagos Police Band—I:57
3. MALI: a. 3-string lute b. 1-string fiddle—2:39
- UPPER VOLTA: c. Song with lutes
4. SENEGAL: Kora—2:35
5. GHANA:—2:35
- a. Stand up for Jesus
- b. Mammy Wagon
6. CAMEROON: Fon's flutes and drum—I:50
7. CONGO (Kinshasa)—2:55
- a. Swahili plainsong
- b. Two mbiras
8. CONGO (Kinshasa):—:55
- a. Aylongo
- b. Afro-Mogambo

Prod. By Andrew Tracy

Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS

A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

Nerve® FORECAST

From The ABC News Television Production Africa
SOUNDS OF AFRICA

STEREO

Side 2

FTS3021

1. MOCAMBIQUE: Chibudu—2:46
(Shambini) (Ind.)
2. UGANDA: Endongo—2:46
3. UGANDA: Bwoja—2:05
4. UGANDA: a. Amadinda b. Ganga—2:55
(Evaristo Muyinda) (Ind.)
5. ETHIOPIA: I-string fiddle—3:13
KENYA: Kamba drummers
6. TANZANIA: Stilt Dance—2:27
7. SOUTH AFRICA: Bombing—2:34
LISOTHO: Lesiba
8. BOTSWANA: a. Bushman mbira—2:46
b. Bushman dance

Prod. By Andrew Tracy
Prod. Supervisor, Jerry Schoenbaum

MGM RECORDS • A DIVISION OF METRO-GOLDWYN-MAYER, INC. • Made in U.S.A.

more fresh hits from
akashic records

1. under the influence
2. natural law
3. Trip Wire(melting tires)
4. A Place to Rise
feat. Granpappy

side

A



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Granola Funk Express presents

slactivism

GFE

this side of your album
contains four incredible instrumentals,
all of them tremendous hits you can rock anywhere
great for parties, weddings, mc battles, and strip clubs!!!
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1. Rebuild the Junkyard(truth conquers all)
 2. Under the Influence
 3. Trip Wire(melting tires)
 4. A Place to Rise
- (all of the above being Inst.)
- super powered bonus track
5. Mr. Deezlee Deluxe

GFF
you sucka's

A black and white hypnotic spiral design on a record cover. The spiral consists of numerous concentric circles, each slightly offset from the others, creating a strong visual illusion of depth and motion. The pattern is set against a solid black background and is contained within the circular shape of a vinyl record.

VERTIGO

SIDE A

URHEBER- UND LEISTUNGSSCHUTZRECHTE, BESONDERS VERVIELFÄLTIGUNG (AUSSER ZUM PERSÖNLICHEN GEBRAUCH), VERMIETUNG, AUFFÜHRUNG, SENDUNG, VORBEHALTEN

6360 046

AA 6360 046.1 Y

GEMA

SIDE A (over)

Life Child (Ramases) 6:25

Hello Mister (Ramases) 3:10

And The Whole World

(Sel) 3:44

Quasar One

(Ramases) 6:40

You're The Only One

(Sel) 2:25



ST 33

AA 6360 046.2 Y

SIDE B

Earth People (Ramases) 4:45

Balloon (Ramases) 4:28

Molecular Delusion

(Ramases) 4:05

Dying Swan Year 2000

(Ramases) 0:42

Jesus Come Back

(Ramases/Sel) 5:03

Journey To The Inside

(Ramases) 6:21

Space Hymns

**RAMASES
VERTIGO**

A PHILIPS RECORD PRODUCT

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**
Starring Ron Ely
Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 1

PART 1 17:21

MGM RECORDS—A DIVISION OF METRO-GOLDWYN-MAYER, INC.—Made in U.S.A.

LEO THE LION RECORDS



KING LEO SERIES

The TV Sound Track Of **TARZAN AND THE EYES OF THE LION**
Starring Ron Ely
Produced For NBC-TV By Banner Productions, Inc.

LE 902

SIDE 2



1. PART 2 16:10
2. TARZAN'S MARCH 2.50
(Sydney Lee)
Pin-Tar Music, Inc. BMI

MGM RECORDS - A DIVISION OF METRO-GOLDWYN-MAYER, INC. - Made in U.S.A.

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions

Exec. Prod.: Wayne Barker
Recorded & Mixed by

Bill Jolly at Be Jolly Studio, Phila., PA

CHI2006

Side I
33 1/3 RPM
Stereo

SEX OFF YOUR POCKET (vocal) SEX OFF YOUR POCKET (dub)

(Eddie Alexanden)
(Eddie A)

© ® 1991 Challenger an Eddie Music P.R.S.

Special thanks to Bobby Daniel

Dist. by Challenger Intanas

1124 South St.
Phila., PA 19147
(215) 765-4995
(215) 829-0637

CHALLENGER INTANAS

Produced by Cedric Smith
Challenger Productions
Exec. Prod.: Wayne Barker
Recorded & Mixed by
Bill Jolly at Be Jolly Studio, Phila., PA
CHI2006

Side 2
33 1/3 RPM
Stereo

PERFECT (vocal) PERFECT (dub)

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Phila., PA 19147
(215) 765-4995
(215) 829-0637

BELLEVUE
RECORDS

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ONE

STEREO
KLG 82284

1. WALK ON THE MILD SIDE 3:42
GRAHAM - REED - TRACKMAN
2. BURGER GOD 4:49
GRAHAM - TONY GUDONIS
3. WIPEOUT! 1:04
WHO CARES?
4. THERE IS NO FOURTH SONG
NOBODY

BOOKING INFO: WRITE: P.O. BOX 771, LANGHORNE, PA. 19047

BELLEVUE
RECORDS

BIG DADDY GRAHAM

SLIGHTLY IRREGULAR

SIDE ORDER
OF FRIES

STEREO
KLG 82284

1. LET'S CALL IN SICK 3:11
CLARK - GRAHAM - TONY GUDONIS

2. NUNS! 3:40
GRAHAM - TONY GUDONIS

3. WHAT DO YOU WANT TO DO TONIGHT? 5:41
GRAHAM - CLARK

BOOKING INFO: WRITE: P.O. BOX 771, LANGHORVE, PA. 19047



THE PROTO RECORD COMPANY®

SIDE A
45 RPM

Copyright Control

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I WANNA GROOVE (6.10)

(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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THE PROTO RECORD COMPANY®

SIDE AA
45 RPM

Copyright Control

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I WANNA GROOVE (Instrumental) (6.00)
(Duncan/Ley/Morrison)

ARLENE DUNCAN

Produced by Ian Guenther & Willi Morrison
for Three Hats/GSP Productions



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Vinylmania Jazz

Presents

T U B A

1. BACK TO THE ONE - 6:23
2. GIVE IT BACK - 6:07

(Collins, St. Bean, Martin)

Side A
33 $\frac{1}{3}$ RPM

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean
Additional Cats
Bass - Stro
Trumpet - James Smith
Background Vocals
*Vicki Bell, *Robin Trella
Add'l. Prod. and Turntables
*Chillfreez

*Produced by-R. Grappone/D. Martin
for COOKIN' WITH GAS PRODUCTIONS
*Engineered-D. Martin
*Mixed-Joe Berger/D. Martin
*Mastered-J. Berger
*Special Thanks - Charlie, Linda,
Ted and all the Vinylmaniacs,
Jim Abbott, Vicki Bell

Cookin' With Gas Productions (ASCAP)
Little Charles Music (BMI)
copyright 1994

VMJ-2

CDJ Records
Fax (212) 463-9586

Vinylmania Jazz

Presents

TUBA

3. BACK TO THE THREE MIX - 3:50
4. GIVE IT BACK - Instrumental - 6:24

(Collins, St. Bean, Martin)

Side B
33 $\frac{1}{3}$ RPM

TUBA

Sax, Flute - Jay Collins
Guitar - Matt Cusick
Drums, Perc.-Ray Grappone
Keys - Dennis Martin
Voice - St. Bean
Additional Cats
Bass - Stro
Trumpet - James Smith
Background Vocals
 *Vicki Bell, *Robin Trella
Add'l. Prod. and Turntables
*Chillfreez

*Produced by-R. Grappone/D. Martin
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Jim Abbott, Vicki Bell

Cookin' With Gas Productions (ASCAP)
Little Charles Music (BMI)
copyright 1994

VMJ-2

CDJ Records
Fax (212) 463-9586

GNP CRESCE NDO

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE
Composed and Conducted by
RUSSELL GARCIA

SIDE I

GNPS 8008
STEREO

1. MAIN TITLE/CREDITS 1:55;
2. LONDON 1900 (Filby's Theme) 2:40;
3. TIME MACHINE MODEL 0:47;
4. THE TIME MACHINE 1:57;
5. QUICK TRIP INTO THE FUTURE 2:43;
6. ALL THE TIME IN THE WORLD 0:33;
7. BEAUTIUL FOREST/THE GREAT HALL 2:10;
8. FEAR 1:31;
9. WEENA (Love Theme) 1:46;
10. RESCUE 2:08;
11. REMINISCING 2:12;
12. MORLOCKS 2:24;
13. END TITLE (Reprise) 1:16

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and Galaxy Films, Inc.

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**GNP CRESCE
NDO**

Original Motion Picture Score
from the MGM Film
THE TIME MACHINE
Composed and Conducted by
RUSSELL GARCIA

SIDE II

GNPS 8008
STEREO

1. FIGHT WITH THE MORLOCKS 3:33;
2. TIME TRAVELER 2:26; 3. ESCAPE 3:31;
4. PRAYER/OFF AGAIN 1:41;
5. TRAPPED IN THE FUTURE 2:18;
6. LOVE AND TIME RETURN 2:33; 7. END TITLE 2:13;
8. ATLANTIS, THE LOST CONTINENT (Overture): 6:59

[Main Title/Credits, Love Theme,
Night Scene, Submarine, End Title]

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and Galaxy Films, Inc.

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SWAR



SIDE ONE

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by:
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

45 RPM

J6070-A

SWAR



SIDE TWO

INSTRUMENTAL
Lead Guitar — Freddy Barnes

45 RPM

J6070-B

I DON'T WANNA LOSE
Sue Sand Recipe

Writer and Producer
JACK BALL

Published by
© 1979 JOTOLO (BMI)

Distributed by
FLA. INDEPENDENT RECORD CORP.
P. O. Box 523790
Miami, Florida 33152

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 1

Teez Records
© © 1994 Teez Music (ASCAP)

1. Keep it Up (Club Mix) (Featuring Valera Thorpe)
(Darrell Thorpe) 4:58
2. Keep It Up (Radio Mix)
(Darrell Thorpe) 5:08
3. Keep It Up (Late Night)
(Darrell Thorpe) 4:43

Arranged and produced by Darrell Thorpe

Recorded at Gold Key Studios

Engineered and mastered by Bob Grosso, Vince Pierre

Special thanks to Verneane Thorpe,

Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

DISTRACTION

T³

(TEEZ TO THE THIRD POWER)

STEREO
33 1/3 RPM
TZ11001
Side 2

Teez Records

© 1994 Teez Music (ASCAP)
except * © 1994 Blue-Seas Music

1. Distraction
(Darrell Thorpe) 4:42
2. Tell Me (Featuring Cheryl Thorpe)
(Cheryl Thorpe / Darrell Thorpe) 4:51
3. One Less Bell To Answer * (Featuring Cheryl Thorpe)
(B. Bacaharach / H. David) 3:04
4. One Less Bell To Answer (Instrumental) *
(B. Bacaharach / H. David) 3:04

Arranged and produced by Darrell Thorpe

Recorded at Gold Key Studios

Engineered and mastered by Bob Grosso, Vince Pierre

Special thanks to Verneane Thorpe,
Kevin Wescott, Johnnie Reid

Teez Records (610) 485-5955 • Gold Key Studios (610) 586-6505

ILA005 - POSTHUMAN

A1: BEAT DOWN

A2: INSIDE YOU

B1: WE ARE THE CITY

No. 250 of 303

I
ACID

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MANUFACTURED IN THE EU





**SOUNDS OF SYNANON
THE PRINCE OF PEACE**

BN 26475

**SIDE 1
XSB 150400**

- 1. ARISE, SHINE**
- 2. THE PRINCE OF PEACE**
- 3. NOW IT CAME TO PASS**

-G. Dykes-

**PRODUCED BY LOU JACKSON
Arranged by Greg Dykes**

"EPIC, MARCAS REG T.M. PRINTED IN U.S.A



SOUNDS OF SYNANON THE PRINCE OF PEACE

BN 26475

SIDE 2
XSB 150401

- 1. QUIET SKY**
 - 2. SHEPHERDS**
 - 3. I WILL GREATLY REJOICE**
- G. Dykes-**

PRODUCED BY LOU JACKSON
Arranged by Greg Dykes

"EPIC," MARCAS REG. T.M. PRINTED IN U.S.A.

MEMORIES AUX BRUXELLES
PRESENTED BY ALEXANDER LASZLO

SIDE 1
LP12-112

*the
unlimited*



*high fidelity
sound*

CARLTON

OFFICIAL MARCH OF THE WORLDS FAIR
(Leeman)

MUSIC FROM THE BELGIUM CONGO
CARILLON MUSIC OF THE DUTCH PAVILION
MUSIC FROM THE JAPANESE PAVILION
MARCH FROM THE GERMAN PAVILION

MEMORIES FROM ITALY
(Rossini)

CARLTON RECORD CORPORATION MADE IN U.S.A.



Danelion
Music Co
(BM)

Time: 3:50
VOCAL

INSTRUMENTAL
Time: 3:38

Produced by
Isaac
Richardson II
for Infinity
Productions Inc

(BASED ON "YES I'M READY")

ARE YOU READY
(Barbara Mason)

FOURTH AVENU

GARDEN CITY RECORDS INC.
South Orange, N.J.
MADE IN U.S.A.

4X4
RECORDS

BLACK POETS

SIDE 1

33 1/3 RPM

STEREO

HAL 12468



0 53993 14681

1
MIAMI, FL 33135

"IT JUST DON'T FAZE ME"

1. Single Version (4:25) • 2. Remix (5:57)
3. Jackin' 4 Da 1 Loop (4:27)

(W. Davis)

PRODUCED by #1 SCOTT WALKER, #2 D.J. MIZ &
#3 BLACK POETS, SCOTT WALKER & WALLACE DAVIS
SINGING by CAROL HILL

ENGINEERED by D.J. MIZ except #1 BY SCOTT HERZOG
MIXED by #1 WALLACE DAVIS, #2 D.J. MIZ &
WALLACE DAVIS & #3 BLACK POETS & D.J. MIZ

EXECUTIVE PRODUCER: WALLACE DAVIS

© 1993 4x4 Records

Made in USA

MANUFACTURED & DISTRIBUTED BY HOT PRODUCTIONS . 7360 SW 48 ST . MIAMI, FL 33135



BLACK POETS

SIDE 2
33 1/3 RPM
STEREO
HAL 12468



1133155

"DA HAND THAT ROB'S THE CRADDLE"

1. Mo' PUnch-Street Version, Vocal (4:19)
2. Mo' PUnch-Radio Edit, Vocal (5:04)
3. Mo' PUnch, Instrumental (4:05)

(W. Davis)

PRODUCED by BLACK POETS • CO-PRODUCED by D.J MIZ

ENGINEERED by D.J. MIZ

ORIGINALLY RECORDED by SCOTT HERZOG

MIXED by BLACK POETS & D.J MIZ

PUBLISHED by JAMES-WALLACE PUBLISHING CO. (BMI)

© 1993 4x4 Records

Made in USA

DISTRIBUTED BY HOT PRODUCTIONS • 7380 SW 48 ST • MIAMI, FL 33155



STUDIO RECORDS

STU 211
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 1
STEREO

THE MIGHTY POPPALOTS

1. WE'RE COMIN' OUT (Radio) 4:02
(S. Durham, C. Jefferies)
2. WE'RE COMIN' OUT (Instr.) 4:51

Recorded and Mixed at "THE STUDIO"

 Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by

Nimi/Special thanks Andre Johnson-(Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) 839-6967



STUDIO RECORDS

STU 212
33 1/3 RPM

Produced by
STEVE DURHAM
MICHAEL NEAL
Executive Producer
STEVEN FRANCO

SIDE 2
STEREO

THE MIGHTY POPPALOTS

1. WE'RE COMIN' OUT (Reg. Ver.) 5:39
(S. Durham, C. Jefferies)

Recorded and Mixed at "THE STUDIO"

Oxon Hill, MD. by Michael Neal

Mastered at Frankford/Wayne by
Nimi/Special thanks Andre Johnson (Guitar)

A PRODUCT OF STUDIO RECORDS 5201 INDIAN HEAD HWY., OXON HILL, MD 20745 (301) 839-6587

egil_music

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE A

33 1/3 RPM

PRIORITY
RECORDS



1. BOW WOW WOW:

"Eastern Promise" (Dub Pistols vs. Bow Wow Wow Mix) (4:30)

2. BOW WOW WOW:

"Eastern Promise" (Dub Pistols Remix) (3:27)

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SPRO 81214

egil_music

TAKEN FROM THE MIX_COMPILATION
GROOVE RADIO PRESENTS:
ALTERNATIVE MIX (#51128)
EXECUTIVE PRODUCER: SWEDISH EGIL

SIDE B

33 1/3 RPM



**PRIORITY
RECORDS**

**GROOVE
RADIO
INTERNATIONAL**

1. BOW WOW WOW:
"Eastern Promise" (Radio Mix) (3:37)

2. PURPLE PLANET:
"Paper Plane" (Ice On The Wings Remix) (7:37)

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SPRO 81214

MEIIS

"YOUNG, FRESH, N' NEW"

Produced by The Neptunes for Star Trak Entertainment

From her forthcoming album "Wanderland"

*Additional production and remix by Timo Maas/Martin Buttrich
at Time Tools Studios Hanover, for Hope Management Ltd.

7087 6 16197 1 3

Side A 1. Timo Maas Remix
(Full Vocal)* 7:08

2. Album Version 4:37

Side B 1. Album Version
(Instrumental) 4:37

2. Timo Maas Dub* 8:48

Virgin

Kelis

Side A

7087-6-**16197-1-3**

Stereo

33 1/3rpm

For Promotional Use Only
Not For Sale

Young, Fresh n' New

1. Timo Maas Remix (Full Vocal) 7:08

2. Album Version 4:37

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Virgin

Kelis

Side B

7087-6-16197-1-3

Stereo

33 1/3rpm

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Not For Sale

Young, Fresh n' New

1. Album Version (Instrumental) 4:37

2. Timo Maas Dub 8:48



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www.virginrecords.com

Khaled
From The CD “Kenza”

ARK 21

MONDO MELODIA
186 830 045 1
12" Promo

Side A
www.ark21.com

“Nissi Nissi” (Man City Remix)
“Nissi Nissi” (Global Beat Mix)

Cheb Mami
From The CD “Meli Meli”

ARK 21
MONDO MELODIA
186 830 045 1
12" Promo

Side B
www.ark21.com

“Parisien Du Nord” (Remix)
“Marseillais Du Nord” (Remix)

B*WITCHED

"BLAME IT ON
THE WEATHERMAN"

SPECIAL
PROMO ONLY 12"

Features remixes by:

CHICANE
and
AMEN UK

from the
PLATINUM album,
B*WITCHED

EAS 42807-S1

B★WITCHED

BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS), ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSALIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS).

1. AMEN UK CLUB MIX* (7:10)

2. CHICANE VOCAL EDIT** (5:01)

SIDE ONE
EAS 42607/XSS 42607 A
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MOTHERSHIP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
*REMIX AND ADDITIONAL PRODUCTION BY AMEN AT AMEN STUDIOS
REPRESENTED BY ALCHEMY 0171 203 0200

**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B'WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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SONY MUSIC ENTERTAINMENT INC.



gloworm

B★WITCHED

BLAME IT ON THE WEATHERMAN

(HEDGES/BRANNIGAN/ACKERMAN/CAINE)-19 MUSIC LTD./BMG MUSIC PUBLISHING LTD.
(PRS). ADMIN. BY BMG SONGS, INC. (ASCAP)/SONGS OF POLYGRAM INTERNATIONAL, INC.
(BMI)/CHRYSALIS MUSIC (ASCAP)/PALAN MUSIC PUBLISHING LTD. (PRS).

1. CHICANE VOCAL REMIX** (7:06)
2. ORCHESTRAL VERSION (3:31)



SIDE TWO
EAS 42607/XSS 42607 B
33 1/3 RPM

PRODUCED BY RAY "MADMAN" HEDGES IN HIS MOTHERSHIP
ARRANGED BY RAY "MADMAN" HEDGES AND MARTIN BRANNIGAN
**REMIX AND ADDITIONAL PRODUCTION BY CHICANE FOR MODENA RECORDS
MIXED @ MODENA ONE

SPECIAL VERSIONS TAKEN FROM THE EPIC RELEASE B★WITCHED (69751)

DEMONSTRATION-NOT FOR SALE

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gloworm

THE TOASTED ALMONDS

Featuring

Dance Hall Sensation

JAMES BOND

along side

ROBIN HOOD

2 RAGGAMUFFIN

the



ALMONDS

C H O I C E S
R E E C O R D S

- C - H - O - I - C - E -
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 ,

1. 2RAGGAMUFFIN (Extended Remix) 6:34
2. 2RAGGAMUFFIN (Sweet Mix) 4:09
3. 2RAGGAMUFFIN (Accapella) 3:09

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

*PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE*

PUBLISHED BY: NIGEL HOLLAND MUSIC (BMI)

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*MANUFACTURED BY: CHOICE RECORDS
203 Commack Road • Suite 76
Commack, N.Y. 11725*

- C - H - O - I - C - E -
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO

CH-31007-1

STEREO

33 1/3 RPM



7 30493-1007-1 ,

1. 2RAGGAMUFFIN (Hot Single Mix) 4:28
2. 2RAGGAMUFFIN (Pancake Mix) 4:22
3. 2RAGGAMUFFIN (Dub Mix) 6:23

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

*PRODUCED BY: NIGEL HOLLAND,
TIMOTHY SHANLEY, AND TYRONE LEE*

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Commack, N.Y. 11725*

THE TOASTED ALMONDS

Featuring
Dance Hall Sensation

JAMES BOND

along side
ROBIN HOOD

2 RAGGAMUFFIN

the



ALMONDS

C H O I C E
RECORDS

A standard linear barcode consisting of vertical black bars of varying widths on a white background.

7

30493-1007-1 9

R C H O I C E D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE ONE
CH-31007-1

STEREO
33 1/3 RPM

1. 2RAGGAMUFFIN (Extended Remix) 6:34
2. 2RAGGAMUFFIN (Sweet Mix) 4:09
3. 2RAGGAMUFFIN (Accapella) 3:09

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

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R - C - H - O - I - C - E -
R E C O R D S

THE TOASTED ALMONDS

Featuring : JAMES BOND and ROBIN HOOD

SIDE TWO
CH-31007-1

STEREO
33 1/3 RPM

1. 2RAGGAMUFFIN (Hot Single Mix) 4:28
2. 2RAGGAMUFFIN (Pancake Mix) 4:22
3. 2RAGGAMUFFIN (Dub Mix) 5:00

WRITTEN BY: DECLAN HARRIS AND FLOYD BROWN

*PRODUCED BY: NIGEL HOLLAND,
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SIDE 1
STEREO

NBS-018
(NBS-AL-018)

PHIL SEYMOUR

SURRENDER 3:07
-Tom Petty-

Skyhill Publishing Co., Inc. (BMI)
Taken from the Boardwalk LP,
PHIL SEYMOUR 2, NB1-33252
Produced by Richard Podolor for
Richard Podolor Productions, Inc.

©1982 Boardwalk
Records, Inc.

MANUFACTURED BY BOARDWALK RECORDS, INC., A DIVISION OF THE BOARDWALK ENTERTAINMENT COMPANY, LOS ANGELES, CALIFORNIA

MOBY

"Why Can't It Stop" (5.50)

As featured on the Soundtrack,
"HACKERS 3"

Music from and inspired by the Original Motion Picture "HACKERS"

Available on Edel America Records



**Side A
45 RPM**

LC 1666

EDL-SI-PR11

Produced, Written and Recorded by Moby
Published by Warner/Tamerlane / Little Idiot Music (BMI)

Courtesy of Trophy Records

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Edel America website <http://www.edelamerica.com>

Songs available on the soundtrack

"HACKERS 3"

Music from and inspired by
the Original Motion Picture "HACKERS"

Available on
Edel America
Records
This side blank



1. Moby "Why Can't It Stop"
2. BT "Godspeed (BT Edit Mix)"
3. Fluke "Absurd (Whitewash Mix)"
4. Cloak "Quiet Then"
5. Monkey Mafia "I Am Fresh"
6. Carl Cox "Phuture 2000"
7. Orbital "An Fhomhair"
8. Phunk Data "Fashion (Ian Pooley Mix)"
9. John Lydon "Psychopath (Leftfield Mix)"
10. Cirrus "Stop & Panic"
11. Chicane "Strong In Love"
12. Brooklyn Bounce "Hack The Planet"
13. Music Composed by Simon Boswell "Diskette"
14. Music Composed by Simon Boswell "Launch DIVIncl"



Vol. 8

HH 407A

- 1. Do The James 3:47**
Super Lover Cee & Cusa Nova Rud
- 2. Soul Man 3:28**
Issy Ice & DJ Majesty
- 3. Soul Man 3:28**
Instr.

OLD SCHOOL
HIP-HOP

Vol. 8

HH 407B

- 1. Caught Up 4:08**
Chubb Rock
- 2. Double Hucy Skit 3:52**
De La Soul
- 3. Step Up Front 4:12**
Positive K.

9-27-02

Snap-Rhythm Is A Dancer 2002
W# 165113
SNAP001

TO LEFT

132-

CHECK THIS OUT
"RHYTHM IS A DANCER"





VUOCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jahi and
Larry Davis
Time: 5:18

SIDE A
V-513
TraBon Music
(BMI)

ONE MORE CHANCE
(FRANK BONNER)

OUT OF HEAR
INTRODUCING: TAJI

Vuocolo Records - 3170 - G Pointview Dr. - East Point, GA 30344



VUOCOLO RECORDS

Vuocolo
Productions
Produced by
Addae Jahi
Engineered by
Jim Zumpano

SIDE B
V-626
TraBon Music
(BMI)
Ole Jahn Music

FRONT ROW
(A. Jahl and F. Bonner)
OUT OF HEAR

Vuocolo Records • 2170 - G Pointview Dr. • East Point, GA 30344

Todd Hobin band

VRIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA9140 • 1976

STEREO
AA9140

SIDE
ONE

1. ROCK MY SOUL (T. HOBIN - 3:54)
2. LOVE IS MUSIC
(B. FOWLER - D. MONTCRIEFF - 4:07)
3. WHERE IS SHE NOW (T. HOBIN - 4:26)
4. HEY, GOD (T. HOBIN - 4:12)
5. EVERYBODY'S GOT A
SONG TO SELL
(T. HOBIN - 4:29)

Todd Hobin band

VRIES
RECORDS

PRODUCED BY
BILL MURPHY AND
TODD HOBIN
AA 9110 • 1976

STEREO
AA9140

SIDE
TWO

1. NEW YORK COUNTRY SONG (T. HOBIN - 3:22)
2. I HATE YOU (A LOVE SONG) (T. HOBIN - 4:58)
3. WHEN IT'S OVER (T. HOBIN - 3:28)
4. GOOD-BYE (T. HOBIN - 3:45)
5. I WANT TO BE
LIKE HIM
(T. HOBIN - 4:50)



SIDE A
33 1/3 RPM

BG 102-A
STEREO

BERNARDO

"WHY DID YOU QUIT ON ME?"

BERNARDO, V. JINETE, DIEGO PAUL, A. RABINOWICH
IN. DELIRIUM PUBLISHING (BMI)

Produced By:

FRANK LORDS & MISTER D.
Executive Producer: BLACK



DIZI ENTERPRISES
SPINNIN' HARD RECORDS
1701 N.E. 115th St. Suite 45A
N. Miami, Fla. 33181
Ph. (305)893-SONG
FAX: (305)552-0184

Keyboards & Drum Machines
Arranged & Performed By:
MISTER D.

Latin Percussion
Arranged & Performed By:

FRANK LORDS
Lead Guitar Solo
MANDY RUA
Rhythm Guitar
RUDY GIL

1. "ENGLISH RADIO"
2. "SPANISH RADIO"
3. "INSTRUMENTAL"
4. "POESIA"



SIDE B
33 1/3 RPM

BG 102-B
STEREO

BERNARDO

"ME ABANDONASTE"

BERNARDO, F. LORDS, DIEGO PAUL
IN. DELIRIUM PUBLISHING (BMI)

Background Vocals By:
"J. C. & THE DAISY BUNCH"
Who Are:
ENRIQUE "J.C." ESTRADA
DELSY, RUDY GIL,
LISA McDOWELL,
BRIGETTE BARDEAX
TONY CRUZ
KATIE SALVODY
MISTER D.
PAMELA MOORE

Recorded At:
SOUND BOOTH
Recording Hialeah, Fla.

Engineer:
FRANK MIRET
Additional Overdubs & Mixing
INTERNATIONAL SOUND
North Miami, Fl.
Engineer: NEIL CASE
Asst. Eng. and Edits
"GREAT SCOTT"
Mastering: FULLERSOUND

1. "LATIN ALT."
2. "PERCA-MIX"
3. "CLUB"



FREE FLIGHT

STEREO
JD-11556
(PD-11556)
PD-11556-A

NOT
FOR SALE
6:42

Intro: 23
End: Fade

33 1/3 RPM

CHARLIE HUSTLE

(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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FREE FLIGHT

STEREO
JD-11556
(PD-11556)

PD-11556-B

NOT
FOR SALE
3:57

Intro: 15

End: Fade

33 1/3 RPM

MAGIC AGAIN
(Neal-Glabman)

PAMELA NEAL

Produced by Mark Glabman and Pamela Neal for
Glabman Productions, Inc.

Arranged by Pamela Neal and Mark Glabman
Adventure Music, ASCAP

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PROMO
COPY



ROMAN

CP 100-1
SIDE A
33 1/3 RPM
© 1992

Club Version: 5:02
Radio Version: 3:48

"INSANE"

(R. ROMAN)

Executive Producer: J. L. BRACERO
Produced by: R. ROMAN
Co-produced by: P. COS
Published by:
N.Y. FLA PUBLISHING (BMI)
Mixed & Recorded by:
M. MARRO
Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416



ROMAN

CP 100-1
SIDE B
33 1/3 RPM
©P 1992

Dub Mix: 3:45
Beats: 3:10

"INSANE" (R. ROMAN)

Executive Producer: J. L. BRACERO
Produced by: R. ROMAN
Co. Produced by: P. COS
Published by:
N.Y. FLA PUBLISHING (BMI)
Mixed & Recorded by:
M. MARRO
Logo by: D. COLON

Mfg. & Dist. By: CRAZE PRODUCTIONS, P.O. Box 18573 West Palm Beach Fl. 33416

Victor

RCA

GREY AND HANKS

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner

Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Jack Faith



Side A

Stereo

PD-11923

PD-11923-A

5:45

33 1/3 RPM

NOW I'M FINE

(from the "Prime Time" album, AFL1-3477)
(L.R. Hanks-Z. Grey)

Irying Music, Inc./Medad Music, BMI

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© 1960 RCA RECORDS

Victor

RCA

**GREY
AND HANKS**

Produced by Len Ron
Hanks and Zane Grey for
Sounds Like A Winner
Productions in Association
with Sorkin Music/Rhythm Arranged by Len Ron
Hanks/Horns & Strings Arranged by Tom Tom 84



Side B

Stereo

PD-11923

PD-11923-B

2:47

33 1/3 RPM

LOVE'S IN COMMAND

(from the "Prime Time" album, AFL1-3477)
(M. Wright-D. Wright)

Zalen Music/Irving Music, Inc., BMI



Casablanca

Record and Film Library

STEPHANIE MILLS

33 1/3
STEREO
SIDE A

880 445-1
84 CS 771

EDGE OF THE RAZOR (DANCE MIX) — 6:30

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

© 1984 PolyGram Records, Inc.

53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC./810 SEVENTH AVENUE/NEW YORK, N.Y. 10019



STEPHANIE MILLS

33 1/3
STEREO
SIDE B

880 445-1
BS

EDGE OF THE RAZOR (DUB MIX) — 3:59

(Tom Snow / Roy Freeland)

Produced by George Duke for George Duke Enterprises

Executive Producer: Stephanie Mills

Remixed by Rusty Garner "An Endless Music Mix"

ROUGH TRADE — 3:49

(Pat Leonard/Keithen Carter/Hawk Wolinski)

Produced by "Hawk"

Executive Producer: Stephanie Mills

From the Casablanca album 422-822 421-1 M-1

"I'VE GOT THE CURE"

Screen Gems-EMI Music Inc./Snow Music (BMI)

Johnny Huma Music/St. Winevelyn Music/Overdue Music/

WB Music Corp./Outer Snake Music/Hoodoo Music (ASCAP)

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53 MANUFACTURED & MARKETED BY POLYGRAM RECORDS, INC.

10019
NEW YORK, N.Y. 10019

GRAND OLE OPRY

PROGRAM NO. 193

Side A

(SO: 2635)

PRODUCED BY
WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

GRAND OLE OPRY

PROGRAM NO. 193

Side B

(SO: 2636)

PRODUCED BY

WSM

Nashville, Tennessee

"THE AIR CASTLE OF THE SOUTH"

CADET

RAMSEY LEWIS
MAIDEN VOYAGE



Side 1
W4RS-4181

#16982
STEREO

1. MAIDEN VOYAGE – Herbert Hancock/Hancock Music, BMI
2. MIGHTY QUINN (QUINN THE ESKIMO)
Bob Dylan/Dwarf Music, ASCAP
3. SWEET RAIN – Mike Gibbs/On Stage Music, BMI
4. LADY MADONNA
Lennon & McCartney/Maclen Music, BMI
5. DO YOU KNOW THE WAY TO SAN JOSE
Bacharach & David/Jac & Blue Seas, ASCAP
6. ODE – Charles Stepney/
Ramsel Pub., BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

CADET

RAMSEY LEWIS
MAIDEN VOYAGE



Side 2
W4RS-4182

#16983
STEREO

1. LES FLEUR – Charles Stepney/Ramsel Pub., BMI
2. SINCE YOU'VE BEEN GONE
Franklin & White/14th Hour & Cotillion, BMI
3. IN THE HEAT OF THE NIGHT (from the United Artists motion picture) – Quincy Jones/United Artists Music, ASCAP
4. AFRICAN BOOGALOO TWIST
Cleveland Eaton/Ramsel Pub., BMI
5. ONLY WHEN I'M DREAMING
Charles Stepney & Alex Dino/Ramsel, BMI
6. ETERNAL JOURNEY – Charles Stepney & Ramsey Lewis/Ramsel, BMI

LPS-811

MFG. BY CHESS PRODUCING CORP. CHICAGO, IL 60616

strings

RECORDS

NASHVILLE 709

DON BARNES

SIDE ONE

DRP 7760
(92 SJS)

1. QUEEN OF THE SILVER DOLLAR 3:29
(Shel, Silverstein) Evil Eye Music, Inc. BMI
2. LOOKIN FOR LOVE 3:10
(Wanda Mallette & Patt; Ryan; & Bob Morrison)
Southern Nights Music ASCAP
3. 1959 3:10
(Gary Gentry) Taylor -Watts Music BMI
4. MISERY AND GIN 2:35
(J. Durrill & S. Garret) Peso Music &
Bronco Music BMI
5. THE BOOK OF YOU AND ME 2:36
(Pam Rose & Mary Ann Kennedy &
Don Goodman) Window Music BMI

D/B Talent, P.O. Box 614, Frederick, MD 21701

Strings

RECORDS

NASHVILLE 709

DEBBIE WILLIAMS

SIDE TWO

DRP 7760
(92 SJS)

1. COUNTRY MUSIC MAKES MY DAY 2:07
(Debbie Williams) U-Pick-M Music BMI
2. WE MUST HAVE BEEN OUT OF OUR MINDS 2:29
(Melba Montgomery) Glad Music BMI
3. SOMEBODY'S KNOCKIN' 2:44
(Ed Penny - Jerry Gillespie)
Chiplin Music & Tri-Chappell Music Co. ASCAP/SESAC
4. DO THAT TO ME ONE MORE TIME 3:30
(Toni Tennille) Moonlight & Magnolias Music BMI
5. I NEVER KNEW 3:16
(Debbie Williams) U-Pick-M BMI

D/B Talent, P. O. Box 614, Frederick, MD 21701

RCA VICTOR



THE ED AMES ALBUM

LSP 2944
(RPRS-4157)

SIDE 1

- 1—IT'S MAGIC (from the Warner Bros. film "Romance on the High Seas") (Cahn-Styne)
- 2—GIGI (Lerner-Loewe)
- 3—LOVE IS HERE TO STAY (from the MGM film "An American in Paris") (G. Gershwin-I. Gershwin)
- 4—CAN'T GET OUT OF THIS MOOD (Loesser-McHugh)
- 5—I'VE GROWN ACCUSTOMED TO HER FACE
(from "My Fair Lady") (Lerner-Loewe)
- 6—STRONG AS A MOUNTAIN (J. Marks)
1, 2, 5, 6. Arranged and conducted
by Marty Manning
3, 4. Arranged and conducted
by Frank Hunter

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STEREO DYNAGROOVE

RCA VICTOR



THE ED AMES ALBUM

LSP 2944
(RPRS-4158)

SIDE 2

- 1—YOU WILL WEAR VELVET (Cross-Cory)
 - 2—WILLOW WEEP FOR ME (A. Ronell)
 - 3—BUT BEAUTIFUL (Burke-Van Heusen)
 - 4—MONICA (Love theme from "The Carpetbaggers")
(Shuman-Bernstein)
 - 5—WHAT NOW MY LOVE (Becaud-Sigman)
 - 6—FLY ME TO THE MOON (B. Howard)
- 1, 3, 4, 6. Arranged and conducted
by Marty Manning
- 2, 5. Arranged and conducted
by Frank Hunter

STEREO DYNAGROOVE

TMK(S)® REGISTERED • MARCA(S) REGISTRADA(S) • RADIO CORPORATION OF AMERICA—MADE IN U.S.A.

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Thick As A Brick

Thick As A Brick, Part I

(Ian Anderson/Gerald Bostock) 22:31

Arranged and performed by Jethro Tull

Produced by Ian Anderson

Original Publisher: Chrysalis Music Ltd./

Ian Anderson Music Ltd.

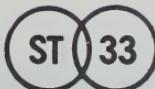
Local Publisher: Rudolf Slezak

Musikverlag G.m.b.H.

6307 502

AA 6307 502.1 Y

Made in Germany



Chrysalis



6307 502

AA 6307 502.2 Y

Made in Germany

ST 33

GEMA

URHEBER- UND LEISTUNGSSCHUTZRECHTE VORBEHALTEN. KEIN VERLEIH! KEINE UNERLAUBTE VERTONUNG, VERVIELFÄLTIGUNG, VERMIETUNG, AUFFÜHRUNG, SEMINARE UND ANDERE VERBRECHENDE WENDEAKTIONEN SIND STRICHTABERGEGENSTÄNDIG.

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

1. ON BROADWAY

Mann-Weil-Leiber-Stoller SAMPLE COPY
NOT FOR SALE



2. A HARD DAY'S NIGHT
Lennon-McCartney
3. REZA
Lobo-Guerra
4. DON'T THINK TWICE
Bob Dylan
5. KING KONG
Nino Tempo
6. MY RESOLUTION
Eddie Cano

(C12313)

33-184

EDDIE CANO &
NINO TEMPO ON BROADWAY

1. CALL YOUR D
David Troncoso

Call Your D

SAMPLE COPY
NOT FOR SALE



2. FOR WHOM THE BELL TOLLS
Victor Young
3. INSENSATEZ
Jobim-de Moraes
4. ADIOS CORAZON
Eddie Cano
5. HIS GROOVE
Cano-Troncoso
6. HIP STREET
A. LoTempio

(C12314)



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Bruce Cockburn Radio Special Volume II

DJL1-3830-A

33 1/3 RPM

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LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
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Manufactured and Distributed by RCA Records, New York, N.Y. • Printed in U.S.A.

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Bruce Cockburn Radio Special Volume II

DJL1-3830-B

33 1/3 RPM

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Victor

RCA



Polyrock Radio Special
Volume III

Side A Stereo

DJL1-3831-A
33 1/3 RPM

NOT FOR SALE

Featuring an interview with
Producer Philip Glass

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
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Victor

RCA



Polyrock Radio Special Volume III

Side B Stereo

DJL1-3831-B
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RCA

Hall & Oates
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Volume IV



Side A Stereo

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Hall & Oates
Radio Special
Volume IV



Side B Stereo
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RCA

Ellen Shipley
Radio Special
Volume V



Side A Stereo

DJL1-3833-A
33 1/3 RPM

NOT FOR SALE

Featuring an interview conducted by
Dave Marsh of Rolling Stone

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
NJ 07058)

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RCA

Ellen Shipley
Radio Special
Volume V



Side B Stereo
DJL1-3833-B
33 1/3 RPM

NOT FOR SALE

Featuring an interview conducted by
Dave Marsh of Rolling Stone

LIMITED EDITION

Produced by Peter Gordon, Thirsty Ear
Productions (43 Route 46, Pinebrook,
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RCA

Grace Slick
Radio Special
Volume VI



Side A

DJL1-3923-A

Stereo

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Victor
NOT FOR SALE

RCA

Grace Slick
Radio Special
Volume VI



Side B
DJL1-3923-B

Stereo

Limited Edition

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Thirsty Ear Productions
43 Route 46, Pinebrook, N.J. 07058